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# THE Moving Picture World

The only Independent Newspaper in America Devoted to the Interests  
of All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers and Lantern Slide Makers.

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June 15, 1908

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Auditorium Theater, June 2, 1908.

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# Moving Picture World

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JUNE 13

No. 24

## Editorial.

### Legitimate Competition.

Whatever is in the wind, our readers who may have the opportunity of seeing any one of our contemporaries will agree that there is no limit to the "hot air" which is being ventilated on the film question and no end of fool suggestions and bad advice being tendered by those who ought to know better or who have axes to grind.

The controlling factor in the future destiny of this industry of mushroom growth is the great and whimsical public. Exhibitor, renter and manufacturer alike would be wise to their own interests if they would turn a deaf ear to the rantings of agitators or the dictates of any one man whose policy may be solely based on selfish motives. The wiser plan would be for them to make a closer study of public opinion and steer their course accordingly. The most direct way in which this could be accomplished is for the manufacturer, the renter and the exhibitor to mingle more frequently with the audiences in motion picture theaters and listen to the sentiments expressed by the habits of these shows. Very few do this. The average renter is content with running the subject in his exhibition room and the heads of several manufacturing concerns rarely see all the subjects produced by their house, much less mingling occasionally with the cattle whom they all like to milk, to see how the fodder is appreciated.

Next to the public is the exhibitor. He, more than the renter or the manufacturer, is in a position to throw light on the path ahead. If he has any brains he will be guided by public sentiment, and he should certainly have a say as to what subjects he desires for his clientele, but the advice to select his service from both sides of the fence is as unwholesome as the source from which it emanated. It is well that there are two competing elements in the field. It simplifies the question of providing separate programs to theaters which are in close proximity to each other and it gives the manager the opportunity of making a distinct change if he is subjected to treatment which is injurious to his business, as in the case of a correspondent in our issue of May 9th.

Another good reason why the present situation is to be preferred is that the competition between the two factions will tend to the production of subjects that are better

in quality and tone. To suppress competition would remove all incentive to raise or even keep up to the standard. To attempt to crush out competition by selling at cost or at ruinous prices is the method of the trusts and has been adopted with more or less success in several lines of industry, but the conditions existing in the film manufacturing field are not amenable to such methods. A prominent factor among the independent manufacturers remarked that if his opponents were to give away their products it would not influence him to lower his prices and would not affect the demand for his output.

Legitimate competition is good for all lines of business. Judging from the letters which we received from members of the Film Service Association, and which we published in last week's issue and in this, they are not afraid of or averse to the competition of the Independents. Judging from the hit made by a prominent Independent factor, advertised in last week's papers, the Independents are equally satisfied with the position they hold. As a matter of fact, both are too firmly established to be obliterated one by the other. Instead of fighting to monopolize all that may remain after the carnage, why not agree upon a course which will promote and ensure greater success for all concerned?

### Failures of Nickelodeons.

Each week brings to light a list of moving picture places that have passed into the hands of the sheriff. The moving picture business is no more impregnable to such conditions than any other line. Poor locations, bad management and a score or more of other contingencies develop in the picture line with the same frequency that they do in commercial business. In many cases failures are due to a bad start. Too many people imagine that all they need is sufficient money to fit up a place and pay the first week's expenses. They count upon the receipts to do the rest. The men who win out on this policy are few. Many managers have run a new place at a loss for weeks, but their capital has eventually placed them at the goal.

The "talking pictures" are meeting with a large share of newspaper praise, and it must also be said that they have caught the public fancy. In the People's Theater in this city, where the chronophone has lately been installed, the applause at the end of the numbers show how they are appreciated.

This world that we live in is peculiarly constituted. The rich, the poor, the honest, dishonest, energetic, slothful, the miser and philanthropist, all breathe the same atmosphere. They walk side by side; they rank elbow to elbow. True, they do not intentionally associate, but "they are always with us." Thus it is in the journalistic field. We meet strange bedfellows—good fellows to a sense, but strange, nevertheless. We find fellows that have a combative, restless nature, for instance. Fellows who have no particular object in life. They reach out with no particular aim. They muddle things. The most pitiable object of all is the one who will betray personal confidence. In organized labor a "squealer" is the most despised being, and the "squealer" who "squeals" for immunity or sympathy is worse than the involuntary one.

N. B.—Our readers will please note that this is not published as a loose-leaf supplement, but is embodied in the paper.

## Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

### CHAPTER XII.—Continued.

#### REWINDING.

This is a subject of more importance than perhaps any other one thing in all these articles, since there is more actual damage done to films in rewinding than from all other causes put together. It is a matter of surprise how few managers, film men and operators understand that nine-tenths of the "rain marks" in films are caused in rewinding; but it is the fact, nevertheless. There is always more or less dust in the air, and some of it naturally adheres to the film, especially if it be oily, the adherence being probably aided by the static electricity generated by the friction of the celluloid as it passes through the machine. Now, when you partially rewind loosely and then "pull down," i. e., revolve the reel while holding the film stationary to tighten the roll, these grains of dust act as so many miniature plows on the emulsion, resulting in the familiar rain marks, which are really fine scratches in the emulsion. Common sense ought to tell you that this is true, and common sense also will tell you that you are committing an outrage on a film every time you "pull down" the roll. Usually this pulling down is necessary simply because you are too lazy to do your rewinding right, though this, of course, does not apply where one is not given time to do it properly, as is too frequently the case.

Rewinding should be done as follows: Grasp the edges of the film between the thumb and finger with pressure enough to cup it slightly so that the film will be rolled tightly without pulling down, also that you may by sense of touch detect any loose patches or breaks in the track, and rewind slowly. The film should always be held by its edges in rewinding—never flatwise, since by holding it flat between the thumb and fingers you may injure the emulsion with perspiration and will be certain to injure it by scratching. The pressure of the fingers holding the film flatwise in time produces a multitude of very fine scratches in the emulsion, thus rendering the film dull. *Never, never, never* rewind at high speed out of a film box, as a snarl may come at any instant, and more than likely there will be a torn film, necessitating the loss of from one to a dozen pictures, thus injuring the film permanently. This means, if it be a rented film, that every operator and manager who runs it afterwards, and they may number hundreds, must suffer for your ignorance, laziness or carelessness. It takes longer to do your rewinding right, true, but it also takes longer to wash your clothing than it would to burn them; but you would raise thunder with your better half if she burned a few of your shirts to save labor. When you have finished reading the above, read it over again, and if you have in the past been guilty, just let it soak in, my boy, and sin no more. Pulling down is where the rain marks come from—that and holding the film flatwise between the fingers when rewinding. Paste that fact in your hat and remember it. Do your work right, and don't be a "would-be."

Several communications are unavoidably held over until next week, and also an announcement that will be of the greatest interest to the entire trade. What we refer to will give an impetus to the business and remove many existing drawbacks, and also upset some well-established ideas as to what is and what is not possible.

## Opinions on the Rental Schedule

(Continued.)

Gentlemen:

We are in receipt of your letter of May 25, and in reply to your inquiry beg to say that the article on this question that appears in the Moving Picture World of May 23 practically expresses our opinion.

At the present time we have only competition from independent exchanges (in the matter of rental prices), and we make a bid for business on the strength of service. We have some competition, of course, from exchange members, and our bid for business in that case also is always based on service. This we consider honest competition and are willing to take our chances against it. If the schedule is abolished, we would have not alone to compete with independent concerns on prices, but with our own members, and then we can see nothing but chaos, and the general demoralization of the business. For the present, therefore, until we find that it is absolutely necessary to abolish the schedule, we are in favor of upholding it. Yours truly, A. A.

Gentlemen:

In answer to yours of 26th inst. regarding rental schedule, we, from what we can learn, are not in the same zone as the people advocating cheaper rental rates. Here the houses are mostly to cents admission, good substantial places, and run almost without thought of the rental rate. We personally very seldom touch the minimum rate, and would not under any circumstances, if there was no schedule, rent for less than we are now doing, and could not imagine any firm expecting to make anything out of the business doing so. Such stuff as the independents are shipping into our city is very poor in quality, and no house will touch it at any price. Yours very truly, B. B.

Dear Sirs:

We have your favor of the 26th ult., and in reply to same will say we have always believed in making our own prices, and some time ago we wrote the secretary of the Film Service Association when they sent out bulletins asking the opinion from different renters on this same question, and we told them that we favored the abolishing of the schedule, and make our own prices. Before the schedule price was made we got better prices for new films than we do now, and the schedule knocked us out of renting old films on account of the prices. Yours very truly, C. C.

### WOLF! WOLF! WOLF!

There was once a boy who liked to frighten the other children in the neighborhood, and when they were playing in the forest he would suddenly cry out: "Wolf! wolf!" and cause them to shriek with fear, only to be laughed at. So often did the men from the fields rush to the rescue of the children when this boy cried "wolf" that they were tired of it, and when one day the wolf did actually come, they left this boy to his fate, believing that he was fooling them as usual.

The Moving Picture World was not crying wolf when a few weeks ago it chronicled the fact that the Hiltland Slide Company (Helf & Hager) were filing in their old broken sets of slides and selling them to the detriment of the trade for \$3.00 per set. There was nothing wrong or out of the way in Helf & Hager doing this. They were strictly within their legal rights to sell their slides for whatever price they wished, and we were strictly within our legal rights to criticize the ruinous cut in the price of slides.

But the worst effect of the whole proceeding was the action of the film renters, who bought their slides, representing to other slide makers that leading manufacturers of slides had cut the prices of slides to \$3.00 per set, and that unless they did the same thing they would withdraw their patronage. Their attempt to make it appear that the cut was a permanent one was unscrupulous to a degree. While they did not say so in so many words, they inferred that they could buy brand new slides from the best manufacturers for \$3.00 per set, get free music with them, and that this arrangement was to be continued. Then, when their bluff was called, they denied that they had patronized the cheap slide market, or that they had tried to use bargain-counter prices to depress the price of new slides from other makers.

Now, Helf & Hager come out with an advertisement in a contemporary which confirms the articles which we published, and refutes the assertions of those film renters who

denied that they were purchasing sets of slides at bargain prices.

They likewise admit that the slides sold for the ruinous cut-prices were from the studios of De Witt C. Wheeler, Scott & Vaid Alena, The Van Allyn Company, Moore-Bond Company, and other leading makers. While the above slide makers cannot deny the right of Helf & Hager to sell their slides for \$3.00 per set, they will be no doubt greatly edified to know that perfect sets of their slides have been sold by this firm for several dollars per set cheaper than they will sell them to the consumer, or, in fine, that Helf & Hager is cutting under them in price on their own make of slides to their own customers. They have no doubt been wondering what had become of the slides from the firms who had been buying from Helf & Hager. Now they know and they will readily agree that these people were or would be the silliest simpletons to pay them five dollars for something they could get for three dollars from Helf & Hager. They will likewise no doubt be greatly pleased to find that Helf & Hager have been using their make of slides to wean their legitimate trade away from them.

It is not our intention or desire to do Helf & Hager any wrong, injustice, or impute any ulterior motives to them. We reiterate that they were acting entirely within their rights, and again we reiterate that we are acting entirely within our rights to criticize any transaction that destroys legitimate trade. Had not the firms who patronized Helf & Hager's bargain counter used their prices as a big stick over the heads of other slide makers to compel them, under threat of loss of patronage, to sell their goods for less than they could be made for, probably nothing would have ever been said about Helf & Hager's clearing sale.

And now we wish to ask Helf & Hager one question. We know that Mr. Alfred Simpson illustrated their song, "I'm Leaving the Leaves So Green When I Come Down," and we wish to know who made the slides for this song which they put out with a plain mat on? Mr. Simpson uses a special mat, and we know that none of the pictures made by him were "wooly," but many of the slides put out for this song with the plain mats on were badly blurred and very poorly colored. To a person who knows slides these looked like contact copies. Were they? and if so, "who did the copying?"

Helf & Hager also announce that they have not gone out of the slide business, only temporarily suspending operations, and that a new company is soon to be incorporated for \$10,000. We wish them all the good fortune that may come to them in getting rid of the old slides in their establishment, and we understand from their advertisement that they are still trying to get rid of them; but we likewise call the attention of every slide maker in the country to the fact that they need, far worse than the film dealers, an association which will fix an iron-clad schedule of prices, or they will in another year be compelled to further reduce the price of slides which is now so low that there is very little profit in the business.

#### DETAIL.—IT IS THE LITTLE THINGS WHICH COUNT.

By Hans Leigh.

Sir Henry Irving was not the greatest actor who ever lived. Many people were of the opinion that he wasn't much of an actor at all.

But somebody admitted that he had a genius for "detail," and a good many people believe to-day that this genius for detail was the chief reason for Irving's success.

In the drama of the twentieth century "detail" has become a fetish. The actor or dramatist who neglects "detail" courts failure.

Now, the moving picture, as compared with the drama, suffers under a good many handicaps, but in the matter of detail both are on an even footing. Therefore, it behooves the makers of moving pictures to study detail, to plan it up for everything it is worth.

By detail, I mean the small things which go to make a picture perfect, the perfection of scenery, perfection of stage accessories, perfection of costume, and perfection of "movement."

Only a day or two ago I saw a fine production from the Biograph, entitled "The King's Messenger." In this picture, after the climax is reached, the hero, a handsome fellow, the heroine, leaps on his horse and rides furiously away. Two scenes follow in which the hero is seen riding at top speed, and as the third scene opens, the hero dashes into the King's presence chamber where he finds—the heroine calmly waiting for him.

"Hello," exclaims the spectator, "did she get there in an air-ship?"

This little forgetfulness of detail obliges the manager to explain to his audience by word of mouth that when hero and heroine parted the lady returned to the court, while the hero rode on to the army and returned to court a month or two later. A title "A Month Later," would have helped, but a picture showing the hero delivering his dispatch to the general of the army would have been better. This is an imperfection in "movement."

Then there are imperfections in action. A little while ago I saw a picture, entitled "Away Down East," which was so deficient in this respect that I hadn't the faintest idea of what it was all about. It was absolutely uninteresting. It would be easy to multiply instances of improper costuming, improper stage setting, and the use of improper accessories, but I have now in mind a picture which possesses nearly every fault which I have suggested.

This is a "Messalliance," which the makers mis-spell "misalliance."

The hero is a nobleman and an army officer. When he marries the heroine he is in full-dress from the crown of his head to the skirt of his tunic. There is nothing lacking of good lace and feathers.

But although the hero is in full-dress the day!

Perhaps they split when he was lacing his boots; or they didn't come home from the tailor's.

The audience is left to guess what became of the baron's "other" trousers, but something dreadful must have happened to them for the poor fellow was compelled to wear an old pair of gray tweeds, which he kept for spading the garden, and which had belonged to his deceased uncle. Of course, I may be mistaken in this, but I cannot guess any other reason why a real baron should wear such a wrinkled, ill-fitting, knee-bagged pair of pants at his own wedding.

Two years elapsed in which time the baron and his wife have produced a fine four-year-old child, which is saying a good deal for the climate of Denmark, where the scene of this drama is laid.

But although the baron has been more than successful in the parental line, he has apparently been unable to accumulate a new pair of pants. The old gray tweeds are still doing duty in connection with the feathers and gold lace which ornament the baron's superstructure. The two years have not changed a wrinkle or evolved a patch. The baron's wife is sitting in the seventh heaven of bliss. Not even his pants have been sufficient to cloud the horizon of their happiness. True love, indeed!

But alas, the demon "Trouble" is at hand. One day the baron receives "orders" to go to the Danish West Indies. In real life the baron would at least have been given time to pack his trunk, but these orders are different. The baron has time to press only one kiss on his dear one's brow. Then he rushes across the ocean, with nothing but his dear old pants to remind him of the loved ones at home. Arrived in the Danish West Indies, the baron finds that the Boers are up in arms (sic). One day he is strolling along a country road in intimate friendly companionship with two or three private soldiers, when the party is set upon by Boers and the baron is killed.

In due time a British officer brings the sad news to the baron's family, and the poor, poor baroness is turned out to starve by her mother-in-law, who never liked her. The audience is left to suppose that the baron was a penniless baron, entirely dependent on his mother for a living, and that somehow there wasn't even a pension for the poor young baroness to live on. So she is forced to take in sewing to support their phenomenal child.

But, as the dime novels used to say, "Our hero was not dead." He was only slightly stunned, and before the Boers were out of sight he was able to get up and stagger away. Next day he got back to his regiment and report himself, as the regulations require? Oh, no. If he had done this, as the eighteenth century romancers used to say, "this drama would never have been written," and more's the pity.

Had the army marched on, and was he left to be nursed back to life by friendly Boers?

No; he got back to his regiment all right, but he never reported himself. He deserted; sneaked out of the country; got over to the American coast in a small boat, and then took ship to dear old Denmark.

"You know that?" asks somebody. "The picture doesn't say so."

The picture doesn't say anything about it, but I know it is true because when the baron rushed in just in time to save his wife from starvation, he had on his dear old gray tweed pants.

Now, when the baron was shot down by Boers, he wore a service uniform of white duck. It follows, therefore, that he must have crept quietly back to his quarters, abstracted his dear old gray pants and the rest of his wedding outfit, discarded his service uniform, and sneaked out of the country without the military authorities knowing anything about it, otherwise, of course, the report of his death would have been contradicted.

Just what punishment the baron got for deserting is left to the imagination of the audience. It may have been death, or perhaps only imprisonment. But a deserter who comes home in full-dress uniform certainly deserves what he gets. But whatever finally may have been visited on the baron, it was as nothing compared to the punishment which should be visited on the maker of such a rubbishy picture.

It is pictures such as these which bring discredit on the theaterium. The public deserves something better. The people of the twentieth century are not fools, and it requires but little intelligence to see the absurdities of a picture like this.

Film makers must remember that it is the little things that count, and it is an error of judgment to spoil the effect of an entire drama to save the price of a pair of pants.

### THE MOTION PICTURE OF THE FUTURE.

By Wm. M. Hamilton, President Philadelphia Association of Exhibitors.

In my last article I claimed that in five years we would look back with wonder at the strides this business has taken. The present article will be devoted to the picture which will show the writer's idea of what we may look for in that direction. It may be a bold assertion, but when we have the coming pictures in our possession we will regard the picture of to-day as the merest experiment. This picture will be made on a non-inflammable film which is now an assured fact, and is certainly the greatest stride that will be made to protect life and property. At the same time it can be used as a powerful lever to place this much abused (by the press) business on at least a level with any other. But the picture that goes on the film is the most important part, as far as artistic merit goes. Every one knows that the picture of to-day is what we term a flat picture; it has the same effect on a person as if they shut one eye to look at a natural scene. The reason is that we see only one part of that which we are looking at, while the effect of binocular vision is to see two parts of an object at once, a different part with each eye, and when these two objects are dissolved into one in the brain, we then get this idea of solidity and distance. Every one knows what a stereoscope is and how the picture stands out. You are looking at two, but in looking through the stereoscope you think you only see one. If you examine both pictures, you will see that each is a little different from the other. I submit a clipping of recent date from the French paper, *L'Illustration*, which speaks for itself:

According to *L'Illustration*, of Paris, an epoch making discovery in photography has been communicated to the French Academy of Science by Prof. Lippmann, of Paris, whose reputation as an optical expert is well known.

Prof. Lippmann has submitted to the Academy the first specimens of pictures taken by a new photographic apparatus which reproduces the relief impression of an ordinary photograph when seen through a stereoscope only more distinct in outline. Moreover, the perspective on the photographic plate changes according to the angle of vision under which it is viewed, a thing which has until now never been accomplished.

The eye thus sees a photographed landscape literally true to nature. The method by which this result is achieved is said to be of the simplest.

It can be readily seen that we will get the same effect on the film as we now get in the stereoscope. This, combined with the production of natural colors, will be the acme of the motion picture business. This may seem like too good a promise, but when we stop to think that all the great things we have to-day were made piece by piece, one man perfects one part while another would perfect another, and so on until finally some practical man would bring the different discoveries together and astonish the world. The non-inflammable film is here. Color photography is here. The method of giving the appearance of solidity to distance is here. Scene has done her share. Now, who is the man with the means at his command to marshal all three into one and give us the motion picture of the future?



St. Joseph, Mo.—Geo. W. Bell & Sons have installed a moving picture show at Krug Park.

Justice Kelly, sitting in the Supreme Court, Brooklyn, has decided that moving picture shows must not be conducted in tenement houses.

Hoboken, N. J.—According to a decision of the Board of Council, motion picture shows will be assessed a yearly license fee of \$100.

Evansville, Ind.—Motion pictures, with mechanical talking accompaniment, is to be the attraction at the Majestic Theater, which has been leased by Edward Raymond.

Toluca, Ill, June 5.—The Toluca Theater, Roberts & Pasina, managers, has just been opened. Pictures and songs. Admission, 5c.

Crawfordsville, Ind., June 1.—The Majestic Theater has been leased by Wayne Ash for the Summer months. He will run only motion pictures and illustrated songs.

The Grand Opera House, Indianapolis, Ind., is employing graduates from a local dramatic school to do the talking behind the screen, in conjunction with the pictures. This is a step in the right direction.

Springfield, O.—The Fairbanks Theater, under the management of Lee M. Boda, has opened with pictures and songs. The pictures are further enhanced by talking parts behind the screen performed by members of the Valentine Stock Company.

Indianapolis, Ind., June 1.—The city building inspector has notified all the nickel theaters that they must cut out vaudeville and confine themselves strictly to pictures, or else take out theatrical licenses and conform to the theater construction ordinance.

Grand Rapids, Mich.—Mr. A. J. Gilligham's new Vaudeville Theater on Monroe street is said to be one of the most tastefully decorated and best equipped 5-cent theater in the State. Several features are worthy of mention—the excellent ventilation, a lecturer who explains the pictures, and a singer who really can sing.

Columbus, Ga., June 3.—The Broadway Theater (formerly the Gay), on Twelfth street, has been opened under the management of T. E. Coffield, with moving pictures and illustrated songs exclusively. The house has been renovated and the latest comfort-giving devices installed, and at 5 cents admission is drawing large crowds.

Norfolk, Va., June 4.—A permit has been issued by Building Inspector Holland for the erection of an \$8,000 theater at the corner of Granby and Washington streets. This theater will be open by the 15th of July and possibly sooner. It will be managed by E. St. John Howard, of Newport News, and will be known as the Royal Theater. The company which is backing the new enterprise was financed in Newport News principally.

Galveston, Tex., June 4.—Mr. W. J. Nichols, who is going to open the Crystal moving picture show where the Colonial Vaudeville used to be, has made arrangements to have Mr. G. K. Jorgensen, formerly owner of the Theatatorium, who is now living in Little Rock, Ark., come to this city and superintend the installing of the new show. Mr. Jorgensen installed the first picture show in Houston, which was known as the Electric Theater, also the first to introduce moving pictures in Galveston. Owing to the fact that he has been in the show business for some time and has always been successful in all its branches is a good guarantee that the Crystal is going to be up to date in every respect.

## POLITICAL SUBJECTS DESIRED.

A correspondent of the "St. Louis Post-Dispatch" says: "I should like to ask through your columns why the moving picture show companies do not make arrangements for a reproduction of the proceedings of the Republican and Democratic national conventions that are to be held soon? It would be very interesting and instructive, and millions who are unable to go to the convention halls would like very much to see it. And other notable gatherings should be reproduced."

## NEW COMPANIES.

Majestic Amusement Company, Los Angeles, Cal. Capital stock, \$25,000; amount subscribed, \$300. Directors: E. W. Wilson; H. H. Kearns, of Los Angeles, and Louis W. Myers, of Los Angeles.

Garden Theater Company (Inc.), Norfolk, Va. C. Nash Reid, president; R. E. Jordan, secretary and treasurer; J. H. Johnston, vice-president; all of Norfolk. Capital stock, \$5,000. Objects and purposes: Moving picture shows.

## "MACBETH" PRUNED IN CHICAGO.

Lieut. Joel A. Smith, of the squad of police recently detailed by Chief Spivey, of Chicago, to censor films, has ruled against the realistic acting in the "Macbeth" production. The scenes showing the duel between Macbeth and McDuff, the stabbing of King Duncan and the brandishing of the bloody dagger, were ordered to be cut out. Lieut. Smith said: "I am not taking issue with Shakespeare. As a writer he was far from reproach. But he never looked into the distance and saw that his plots were going to be interpreted for the 5-cent theater."

"Shakespeare has a way of making gory things endurable, because there is so much of art and finish. But you can't reproduce that. The moving picture people get a bunch of Broadway loafers in New York to go through the motions and interpret Shakespeare, and when it gets on the canvas it's worse than the bloodiest melodrama ever."

"The stabbing scene in the play is not predominant. But in the picture show it is the feature. In the play the stabbing is forgotten in the other exciting and artful and artistic creations that divert the imagination. On the canvas you see the dagger enter and come out and see the blood flow and see the wound that's left."

"Shakespeare is art, but it's not adapted altogether for the 5-cent style of art."

"Romeo and Juliet," on the other hand, is different. There are violence and suicide and duelling there, too. But the manager knows that the love element, not the fight element, predominates, and he knows that when anyone pays 5 cents to see 'Romeo and Juliet' he pays to see love. When he pays 5 cents to see 'Macbeth' he pays to see a fight. So love is the feature of the 'Romeo and Juliet' films, and love is fit for children to see, if kept within reason."

## NICKELODEONS AND LITTLE BOYS.

The editor of the St. Louis "Globe-Democrat" takes a sensible view of the agitation against admitting children:

"Nickelodeons are so interesting and alluring that they are making all the little boys wicked, and how, do you suppose? Why, the little boys are so fond of going to see the pictures that they commit petty thefts, so it is said, to get the money which are displayed in moving pictures. It is too bad that the pictures are so attractive—a pleasingness that we ourselves will confess to—that it leads youth into crime; but as we could never see our way clear to abolishing ice cream and chocolate caramels, because some boys might wrongfully get the money to indulge their appetites, we cannot see clearly how the nickelodeons are to be held responsible for this reported wave of crime; nor can we do away with merry-go-rounds for the same reason, or tops, or baseballs, or marbles, or other objects beloved of the juvenile heart. So long as the pictures in the nickelodeons are good, are entirely unobjectionable in their character, as most of them are in the better places, and highly instructive in many instances, we cannot feel that they are the millstone around the neck of the little boys. Of course, the nickelodeons might make the pictures so poor and so flat and uninteresting that the children would not want to see them—or the grown people, either—but we don't discover any good reason why they should."

The Somerset (N. J.) "Record" also voices the following:

"In almost every city in New Jersey there are moving picture establishments in which the exhibits are clean, instructive and amusing. We know of many cases of parents who are glad to give their boys of 12 or 14 years of age the price of admission in order to be sure that they are away from mischief or not roaming the streets. In some instances, that these parents cannot guard them. From such shows the children obtain nothing but amusement or instruction, and to class the proprietors of them as violators of the law is about on a par with many of the other nonsensical ideas that have emanated from Essex County."

## SOMETHING FOR NOTHING.

The managers of the moving picture shows in the big theaters have become so thoroughly imbued with the idea that they should get everything they want in the way of slides for nothing, that they are the most parsimonious lot ever known when it is necessary to buy something. Most of them make a cheap show of themselves when they throw an announcement on the screen. Instead of buying a beautifully painted photographic slide, they use plain glass coated over with opaque, with the message scratched through, which to a person who desires to see a perfect show causes a thrill of disgust. These managers think because some music publisher has furnished them a few sets of song slides for free they should get announcement slides free also. The meanest looking announcement slides, poorly written and almost illegible, are used at the Grand Opera House.

## MASSACHUSETTS LEGISLATION IMPOSES MORE HARDSHIPS ON MOVING PICTURE THEATERS.

The moving picture bill introduced in the House of Representatives by Representative Fay, of Boston, has become a law, the bill having received the signature of Acting Governor Draper. By this bill the hundreds of moving picture shows in the State are hit hard, the bill specifically stating that the minimum be at least five minutes of light at the end of twenty minutes of pictures. The bill also provides that the must be fully lighted at the end of the stated period, but by an amendment proprietors have the right to put on vaudeville, if they so desire, during the required "rest." There is little doubt but that many will avail themselves of this opportunity, for an intermission at the end of every twenty minutes would be very displeasing to the audience and in the end would probably affect the patronage of the house. The programs will probably undergo an extensive change. The argument for the bill was that the continuous display of moving pictures seriously injures the eyes, and it had the endorsement of many Boston physicians.

The bills as approved have been entered on the statutes as Chapters 565 and 566, as follows:

Chapter 565, entitled "An act, relative to the use of moving picture machines," is enacted as follows:

Section 1. No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theater, or other place of amusement shall permit to be used or operated in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other surface, exceeding twenty minutes for each film, picture, or series of pictures. Every person, firm, corporation or association of persons operating or owning such machines shall, after each film, picture, or series of pictures, allow an expiration of said period of twenty minutes, during some other form of amusement or entertainment, for a period of not less than five minutes. But the provisions of this section shall apply only to moving picture machines, so-called, and shall not extend to any other machines or other devices for projecting pictures upon a screen or other surface, except as hereinafter provided.

Sec. 2. Any person, firm, corporation or association of persons violating any provision of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months.

Sections 1 and 2 of Chapter 566 relative to the use of the cinematograph head, as follows:

No cinematograph, or similar apparatus involving the use of a combustible film more than ten inches in length, shall be kept or exhibited on the premises of a public place of public amusement, or place used for entertainment, whether such premises are licensed or not licensed for entertainment, unless the district police have inspected and approved such cinematograph or other similar apparatus, and have placed thereon a numbered metal tag, nor until such precautions against fire as the district police may specify have been taken by the manager, owner or exhibitor of such cinematograph or other similar apparatus. In addition, in the city of Boston the location of the cinematograph or other similar apparatus, and of any group or structure surrounding said apparatus, shall be approved by the building commissioner, who may order such additional precautions against fire as he may deem necessary.

Sec. 2. The district police are hereby empowered and directed to inspect any cinematograph or other similar apparatus involving the use of a combustible film more than ten inches in length, and to report to the district attorney designated in Section 1, and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

The remainder of the act provides for the licensing of operators of the machine and amputates the requirement of a registration of assistants. The act becomes operative in sixty days.

## Film Service Association.

All matters concerning the Association, requests for information, complaints, etc., should be referred at once to the

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SUITE 716-734, 15 WILLIAM ST.,  
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## MOVING PICTURE EXHIBITORS' ASSOCIATION OF NEW YORK.

A meeting of the Moving Picture Association held at Murray Hill Lyceum, June 5, 1908.

The meeting was called to order by Mr. Donegan, secretary, at 11:30 A. M.

On motion of Fynes, Mr. Donegan was requested to preside in the absence of the president and vice-president. Mr. Donegan requested Mr. Gosdorfer to act as secretary.

Mr. Donegan spoke in detail concerning the activities of the special committee, of which Mr. Fynes is chairman. He touched on various matters for the benefit of the organization, which had been accomplished by the committee, including legal and legislative action. He quoted the endorsement of motion picture houses by important bodies, including the People's Institute and Women's Municipal League, who hail this form of entertainment and instruction as providing a National theater for the masses, something which has been urgently needed by the people at large for years.

Mr. Donegan and Mr. Fynes mentioned several bills that had been before the Legislature, and ordinances that had been before the Board of Aldermen, some favorable and some adverse to the interests of the members of the association, but all had failed of enactment, leaving the legal status of the business unchanged.

On motion unanimously passed, the special committee was empowered to draft a constitution and by-laws for the association, and to report same at the next meeting.

On motion calling for a statement of the finances of the association, Mr. Donegan reported in the absence of Mr. Driscoll, treasurer, that all the funds had been expended for the purposes of the association.

A general discussion advocating the upbuilding and strengthening of the association followed, several members making vigorous addresses which were received with favor.

Mr. Oehl moved that membership dues be fixed at two dollars a month for each motion picture house represented.

Mr. Fynes seconded.

Mr. Warren offered an amendment that the amount be fixed at two dollars a month for each person, firm or corporation, regardless of the number of establishments operated by them.

On vote, Mr. Warren's amendment was lost.

Mr. Oehl's motion was put to a rising vote and was carried.

Mr. Donegan stated that the resignation of the president and first vice-president were upon the table, and asked the pleasure of the association. Mr. Simpson moved the acceptance of the resignation of the president. Mr. Markgraf seconded. The motion carried.

Mr. Oehl moved the acceptance of the resignation of the first vice-president. The motion carried.

A vote of thanks was tendered the retiring president and first vice-president for their energetic and able services to the association.

A general discussion of film renting affairs and conditions followed.

Mr. Fynes moved that the association meet hereafter twice each month—on the first and third Fridays of each month. The motion carried.

On motion, Mr. Donegan was requested to continue as president pro tempore, and Mr. Gosdorfer was requested to continue as secretary pro tempore.

Mr. Fynes moved an adjournment. Mr. Oehl seconded. The motion carried.

**MILTON GOSDORFER,**  
Secretary pro tem.

Mr. Max Lewis, general manager of the Chicago Film Exchange, has just returned from a trip through the States. He has opened offices for his firm in Atlanta, Ga., Nashville, Tenn., Louisville, Ky., Salt Lake City, Utah, Denver, Col., Washington, D. C., and Omaha, Neb. Each and every one of these offices is equipped with a full stock of machines and all other supplies pertaining to the business. Mr. Lewis reports that business in all of the offices is very good, also that the customers doing business with all of the above mentioned offices are highly satisfied with the service being furnished them.

Pearce & Scheck, of 233 N. Calvert street, Baltimore, Md., the leading rental and supply house in that section of the country, have secured the contract for fitting up the magnificent new motion picture theater in that city of which we made mention last week. In a recent communication from this firm they speak very highly of the "Hallberg Electric Economizer," which will be installed in the new theater. They say that in a test with another current-saving device the "Economizer" proved itself 50 per cent better.



## CORRESPONDENCE.

## SUGGESTIONS FROM AN EXHIBITOR.

Columbus, Miss., June 3, 1908.

Moving Picture World. Welcome advisor, to the portals of our domicile; the counsel whereof we digest, even to the flattering advertisements of the film renters, as per competency and determination to promise what they never intend to perform. Also we are attentive students of the film makers' flattering advanced data, regarding the drunken episodes of "Bill, the Billposter, and Pete, the Paper Hanger," whose "Needed the Dough" etc., etc., of like ilk; bearing headline flourishes, on which we banked and billed the town, prior to proving the picture, and for which we winced under the criticisms of our patrons for having so played with their credulity.

While we make no pretense of being a prophet, the handwriting on the wall, evidently to the observer, is exempt from hieroglyphics regarding the maintenance of interest in the moving picture shows. Surely it is high time for film makers and film renters to realize Lincoln's adage of fractionally fooling the people for a while.

We are paying for our service the highest scale, six changes a week, and gladly commend about one-half as worthy of their calling, while the remnants are only tares, sapping the life of the worthies. From the exhibitors' view, and from whose focus the pulsations of life for both maker and renter of films depend, more sensible and educational demonstrations should obtain, both as regards subjects and actors.

The novelty days of animated pictures are past, and the people have settled down to an approval or disapproval regarding comic, historical or scientifically dramatic, manifestations, which, to merit their approval, must be susceptible of a minute (though brief) description as the pictures are projected, and too often our demonstrator merits sympathy while plying his contortions in an effort to convert the flimsy, drunken super effects into a worthy entertainment. In conclusion we will recount our observations regarding additional abuses to which picture shows are now yielding their prestige. One serious foundering effect is running two reels, repeating one shown the previous day, thus paralyzing the audience, should the repeated subject (which is often the case) be an eyecore. Following hard in the wake, is the free park shows, launched and maintained by the street railroad people for the enhancement of their coffers by traffic receipts, leaving the worthy film patron to close his doors, while the park maintains a debauching, butchering display, calculated to soon palsy the interest in moving pictures. In order to safeguard this, the grandest of amusement arts, renters should draw the line regarding free exhibitions. Otherwise the indications are evident that the exhibitors will not be the only sufferers. Respectfully,

THEATER VAUDETTE,

## ANNOUNCEMENTS ON FILMS.

I would suggest to manufacturers of such films as show actual scenes (not magic, fake nor "dramatic" subjects) that the interest of the picture would be greatly enhanced to all intelligent spectators by making the "announcement" deserve its name; giving not only the mere title of the subject but some actual information about the scene or event pictured, its location at least.

The style of announcements now used, leaves the audience in the dark in more ways than one as to the who, what and where of the picture.

I remember with much pleasure the announcements that were used some years ago by the Biograph Company. Each announcement was a brief but interesting description of the picture to follow. In many cases the names of the actors or the date of the event were given. The effect was very pleasing.

Last Winter the writer saw a motion picture having on the film a mere title "The Great Derby," or the like. It was in fact a picture of the English Derby of 1907. How easily the words "English" and "Epsom Downs" and the name of the winner and his jockey could have been included, and how much more pleasing to the spectators.

Other announcements of the Biograph Company that seemed good to me were those giving the names of the persons who acted in some of the pictures.

The mere title of a picture is no doubt sufficient for a proportion of those who patronize the five and ten-cent houses; but it should be considered that moving pictures are also exhibited to the most intelligent people as well as to the other kind.

K. M. IMBODEN.

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Where the Catskills Lift Their Summits to the Sun. Money Won't Make Everybody Happy. Mollie, Come Jump on the Trol- ley. Among the Valleys of New Eng- land. Anchored. Love's Old Sweet Song. I'm Leaning for My Old Green Mountain Home. Lovers. On Bunker Hill, Where Warren Fell. On the Banks of the Wabash. Leontine.	The Holy City. The Little Old Red Schoolhouse on the Hill. There Stands a Flag, Let Them Touch It if They Dare. The Old New England Homestead in the Dell. When the Autumn Leaves Are Falling. Memories. Where the Tall Palmettos Grow. In Old Illinois. Where Poverty's Tears Ebb and Flow. Sweetheart Days. Leontine.
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## A MANAGER SPEAKS HIS MIND.

Philadelphia, Pa., June 5, 1908.

Editor Moving Picture World:

Dear Sir:—What a surprising amount of "bluff" and "wind" is published in a certain weekly paper which claims to be the "index" of the trade, and that has the unprecedented nerve to print at its heading "an independent weekly publication," etc. It appears to me that its "editor" is barking very loud, for the members of the Film Service Association, who (we pity them) are shaking in their pantaloons at their losses since knuckling down to the manufacturers. It seems the "editor" of that paper would be delighted in seeing the independent film renters "pack up and git."

Why should the "editor" bark so loud regarding whether the association renters should rent their films out at a cut-rate for films that are thirty days old or more? Why should he advocate and sigh at the losses of these "high priced" renters, when the poor parlor manager should have some consideration? Why, bless Mr. "Editors" poor aching heart, if he should come to Philadelphia, we will be pleased to escort him to different members of the Film Service Association who rent, and always did rent, films at much lower prices than the independent renters do.

I do not understand how that poor "editor" sleeps o' nights—his useless brain is overtaxed devising ways and means of how to uphold the exorbitant prices of the Film Service Association members. How they should dump their junk and rot on the poor manager, and get his money. Why, if that "editor" tries very hard, he can find these members renting out their rot at low prices, its easy. Mr. "Editor," cut out that title "independent weekly," etc., and put in its place "The advocate of high-priced films," and you will come nearer to it.

Let me tell you, Mr. Manufacturer's agent, we independent fellows are here to stay, regardless of your bluffs. It is your duty to assist and help the struggling managers, not to bleed them, and if you wish to retain friends, moderate your one-sided views. Let the managers of parlors live, the renters need them and so must you, so call off your bluff and get down to facts or you will lose your good friends.

A READER.

Rochester, N. Y., June 1.

Mr. Fred'k Schneider is entertaining large audiences at the Knickerbocker Theater with his talking pictures.

From behind the sheet Mr. Schneider injects bits of comedy into the pictures, which bring forth shouts of laughter.

His advertisement appears elsewhere in this number.

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Seats of all kinds of the best values for  
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## FILM SERVICE ASSOCIATION MEMBERS.

All those having seen me make payment of \$100.00 in cash as part of initiation fee during convention at Chicago, will confer a favor by communicating with the undersigned.

THE BAILEY FILM SERVICE,

C. F. BAILEY, President, Birmingham, Ala.

## MORE THAN ENOUGH NAUSEATES.

Philadelphia, May 7, 1908.

There is one section of Philadelphia that for a distance of seven blocks there is an average of two motion picture theaters to the block. This is in the Kensington District. We now hear that Lubin, in looking for other fields to conquer, has placed his eye on this neighborhood, and has bought out Hallahan's big shoe store at the corner of Front and Dauphin streets, and will plant a big place there. Verily the way of the little exhibitor is hard.

EXHIBITOR.

## COERCION.

New York, June 10, 1908.

Editor Moving Picture World:

Dear Sir:—There seems to be a movement afoot to down the Independents through the Film Service Association, by giving much cheaper film rates in the Summer and better films, so taking all the people away from the Independents, and then, in September, raising the prices so as to make the price prohibitive for most exhibitors, and so putting the exhibitors and the Independents out of business.

Hoping you will give this letter a favorable hearing in your worthy paper, I remain,  
Yours respectfully,

A SUBSCRIBER.

## MOVING PICTURE SHOWS USING COPIED LANTERN SLIDES.

Chicago, Ill., June 3, 1908.

Editor Moving Picture World:

There is one evil that the public are beginning to resent in moving picture shows, and that is the use of the trash that results from copying colored lantern slides. The chief offender in this line is a Chicago concern, and their chief sin is the copying and putting on the market of slides for sacred songs, which the managers of theaters, ignorant alike of what constitutes good or bad work, and not knowing an original from a copied slide, allow themselves to be victimized.

Last Winter these people flooded the country with a set of pictures for the "Holy City." The original negatives of these pictures belong to Caspar W. Briggs, of Callowhill street, Philadelphia, who is the oldest manufacturer of lantern slides in America. Mr. Briggs makes a specialty of the very best quality of lantern slides and has spent thousands of dollars in having photographically correct black and white paintings made of historical and Biblical subjects. He makes most of the slides on historical and Biblical subjects sold by McAllister, of New York; Thurston, Thompson & Handy, of Boston, and McIntosh, of Chicago, these being the leading lantern slide houses in America.

As the writer stated before, the pictures put out by this Chicago concern for the "Holy City" were copies of Briggs' colored pictures, and were, from a photographic and coloring standpoint, what the slangy operator calls "PUNK."

And now another Chicago house has put out a set of religious pictures for a song called "From the Garden to the Cross." Every picture in the set is a copy from a colored slide, made by contact, and the lot can be denominated as XXX PUNK. They are miserable as to quality, and the writer has not in his career as an operator seen stuff anywhere near half so bad. They are an insult to any intelligent audience, and to ask money for them is a fraud on the managers, and for them to ask the public to pay to see them is an imposition on the community. And the song which they represent is quite as bad as the slides. It is a hodge-podge of Scriptural quotations, a very bad imitation of the Holy City and something entirely out of place, either in a theater or church.

Now, the writer takes it upon himself to warn every film bureau, slide rental bureau and manager of moving picture theaters that every person who issues or uses copied slides will be exposed and held up to the vengeance of a defrauded public. The man who copies another maker's work is a fraud, and if he sell such work to people as originals he's a swindler and deserves to be punished. We shall make it a portion of the duty which we owe to the public to expose these frauds, and feed them on the stubborn facts of truthful and honest criticism. The man who is honest wins. Don't forget that.

OPERATOR.

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'OSTLER JOE (Biograph).—A fine pictorial rendering of this well-known poem, which teaches a good lesson in its contrast between the simple life and the temptations of a great city.

Great Northern Film Co. issues:  
**TWO GENTLEMEN.**—A comical rendering of the experiences of two men who have imbibed too freely at their club.

**A CHANCE SHOT.**—tells how a little boy is playing with a gun kills his father. A former suitor for the widow's hand again proposes and is accepted, but he insists on sending the boy away. The mother pines for her child and his father-in-law brings him back to his home.

**WINTER TIME IN NORTHERN EUROPE.**—A beautiful photographic rendering of nature in a romantic and interesting part of the world.

**TRACKED BY THE POLICE DOG.**—In this film we see a policeman in his home having lunch with his wife, and apparently very happy. He must leave to go on duty, and taking his dog with him, departs. Soon after his departure his wife decides to visit her parents, and writes a note to him, telling him not to worry in case she is not home when he returns. She sends the note with the janitor, and as she is about to re-enter the house she discovers an old family friend coming along. The good-naturedly invites him to have a little lunch.

[illegible]

**MEESSENGER'S MISTAKE.** We see an old, crippled man seated at his stand, where he receives articles from the public to be delivered by his messenger boys. A young woman, who has long been a friend of his wife, comes along with her baby in her arms and turns the youngster over to the man, with a note to be delivered to her husband, in which she tells him of her intentions to leave him and to marry the messenger boy. She hastily departs, and the stranger is caring for the babe, waiting for one of his boys to come and errand, when a tradesman comes to the stall and, with a flourish, hands a note to a customer, with a note telling boy to keep it fresh until the messenger comes.

for business, and the old man gives him the baby and rabbit, with instructions to leave them at their respective addresses. The lad starts off, and arrives at the house of the cook, who is waiting for him. He hands him the one with instructions about the rabbit. When the cook reads the note, she is surprised to find her, but fails to catch him. In the meantime the messenger reaches the other place, delivers the note to the housewife, and is surprised to find her, instead of the baby. The man, unable to understand the situation, decides to go after the lad; so he follows him back to the stand, where he meets the cook and the housewife. The messenger and he are soon happy on their way again, while the carefree lad is highly amused at the result of his business.

[illegible]

We next see her as she is lying asleep and dreaming that her lover is asking her father for her hand in marriage. She seems to take this dream as a good omen, for at the appointed time she is seen hastening forth to meet her admirer. They are strolling slowly down lovers' lane when he stops to pick a flower, and losing his footing, he plunges headlong into the ravine. He is soon rescued from his perilous position by his companion, who is walking close by.

In the meantime the father receives a letter from the old count, demanding the hand of the girl for his son. Returning home, she is informed that the young man has chosen her, and she has chosen. She strongly protests, but to no avail.

Soon the young count himself arrives, determined to press his suit. When he is presented to the young girl, what is her astonishment and delight to find in the much despised nobleman none other than her lover. She is now quite willing to comply with her father's wishes, so all ends in happiness and love. 808 fret.

**THE RAPISTICKER'S DAUGHTER.** A pretty flower girl, the daughter of a rapistick, is seen going about selling her blossoms. Entering a chamber, she is met by a young man, who, by offering her a bouquet, presents her with his card, telling her to call at his home, when he will give her a more valuable one. She goes to the address he calls, and as they are walking through a lonely part of his estate the young man attempts to kiss her. She resists, and, after a struggle, succeeds to make her escape. As she runs in the direction of her home she is followed by the neowindrel and the young man, who, after a chase, succeed in bringing her back to his palace. She now fights like a tigress to escape; and infuriated at his failure to win her, he orders her to be kept in a cage, where he will keep her prisoner until she decides to yield to his embraces.

There is no means of communication with the outer world in her prison, for the window is provided with iron shutters, and she abandons all hope of being released. She has no books, and although she has no other writing materials, opens a vein in her forehead with pin and writes a few lines in the blood. She also takes the time to wash, which she flows through the chinks in the shutters and dries on the wall. She keeps it warm by blowing it by one of the pickers. When they are sorting the rags they come upon the note and immediately allow it to pass. She has to wait for a long time and then climb in just in time to save the girl from the clutches of the scoundrel, and in the battle she is wounded. The scoundrel is killed and the girl is set free. She returns to her home with her father, after witnessing the young woman's trial.

**DRAMA IN THE TRYOL.**—A maiden is seen bidding her father good-bye as he starts out on

hunting track. On her way back to her stage she is met by her lover, a sturdy looking young man, and as they stroll together through the woods she tells him of her love for the young man. When they part she gives her promise to be always faithful, and we see him as he goes happily on his way, with a smile on his face, and a song in his heart, with his sweetheart; so he stops and writes her a note, telling her of his love, and saying that he will ask for her father's consent for their marriage. We start to see the young man lag the love misal, and so she is reading it before he returns and demands to see the note. On reading it she is shocked, and she tells the young woman's edfronty; so when he appears she father immediately orders him from the house. The young man, not to be turned from his purpose, de-termines to go on, and so he goes on, and the only obstacle that stands in the way of their

We next see the old fellow going through the forest hunting, closely followed by his daughter and lover. The former, unaware that his footsteps are being dogged, tramps over hill and dale, and at last, coming to a high cliff, the old sportsman takes aim and shoots something in the valley below. He then takes a rope, and making it secure around a tree, starts to descend down the side of the mountain. The young man, taking advantage of the situation, cuts the rope and lets his victim fall. The latter, before he has time to utter a cry, finds his knife which has slipped from his hand falls with him to the body.

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young man being accused of their foul deed. The daughter hears enough to satisfy her of the innocence of the butler, hastily departs and returns with officers, who take the guilty men and the incriminating papers with them. They proceed directly to the court house, arriving just as the young butler is adjudged guilty. The daughter tells what she has heard, also of a former attempt at prison by the same men and their threat of vengeance against the prisoner. The ruffians are sent to prison, the young man is discharged, and he again takes up his position in the household. 450 feet.

**GRATITUDE (Vita-graph).**—On the porch of a fine-looking house a mother is kissing her daughter good-bye as the little one departs for school. A young man in ragged clothes, a tramp, but not rump looking, comes up and asks for something to eat. The mother refuses him harshly and sharply. The little girl looks pityingly at him and intercedes. The father now comes out, the tramp appeals to him, but is sternly ordered away and enters it to him. He refuses at first, the child insists and finally he takes a sandwich, which he devours ravenously. They separate, each going in opposite directions, the tramp glancing back gratefully. Further along the road, on her way to school, the little girl is intercepted by another tramp—a villainous fellow—who, seeing that no one is in sight, grabs the child and puts her into an empty sack he is carrying. Presently he is met by the first tramp of our story, who glances curiously at the bag. A sound reaches his ears and he asks his fellow-tramp what the sack contains. He is promptly told to mind his business. Another sound comes from the bag and the younger man, satisfied that something is wrong, knocks the abductor down, opens the bag and finds inside the little girl who bewitched him that morning. The other tramp regains consciousness, attacks the rescuer, and wounds him, but is finally beaten. The child and her tramp hero now proceed on their way. At the little girl's home her mother and father are anxious and worried at her failure to return from school. As hour after hour passes the parents become frantic. The father puts on his coat and is just going out in search for his little girl when the door opens and the mother girl rushes into her mother's arms. She relates her experiences and calls her rescuer into the room. He is immediately recognized as the beggar of that morning, the mother falls on her knees, thanks and blesses him; the father shakes him warmly by the hand, and both ask forgiveness for their unkindness of the morning. Length, 285 feet.

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**HUNTING DEER (Oricks & Martin).**—One of the most interesting hunt pictures ever shown. The film showing the subject is taken among the forests and along the streams in Canada. The hunters are after deer and caribou. The selection of the pictures shows every portion, but a herd of young deer is shown, also the picture shows very plainly the hunters firing and bringing down their game. Among the pictures is a view of the skinning and dressing of the hides and horns. This picture will create a sensation wherever shown, especially among people who are interested in fishing or hunting. Length, 355 feet.

**THE PRODIGAL SON (R. W. Paul).**—This is an entirely new film of this subject and is an improvement on any that have heretofore been shown. The graphic way in which we see the prodigal leaving home, dividing of the estate, the squandering of his fortune by riotous living, and finally being reduced to living on the hanks and tending the swine, and the return, together with the feasting, is very beautiful. The story itself is well carried throughout and the film will make a hit in any locality and is bound to be a feature. Length, 696 feet.

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 Among the Vagabonds of New England ..... 358 ft.  
 Anchored ..... 358 ft.  
 Love's Old Sweet Song ..... 358 ft.  
 In a Lonesome Old New England Mountain Home ..... 358 ft.

## LOU BUNKER HILL, WHERE WARREN FELT.

On the Banks of the Wabash ..... 358 ft.  
 The Holy City ..... 358 ft.  
 On the Hill ..... 358 ft.  
 There Stands a Flag, Let Them Touch ..... 358 ft.  
 A. L. SINFORD ..... 358 ft.

## BILLY DE BORRY JUST TOO LATE.

Billy De Borry Just Too Late ..... 358 ft.  
 Oh, Child ..... 358 ft.  
 Won't You Wait, Nellie Dear ..... 358 ft.  
 When the Wind Blows, Mr. Dugan ..... 358 ft.  
 A Little Bit of Sugar Cake ..... 358 ft.  
 True Heart ..... 358 ft.  
 Dreams of You ..... 358 ft.  
 Hoo! Hoo! Ain't You Coming Out Tonight ..... 358 ft.  
 Just Because ..... 358 ft.  
 Santiago Flynn ..... 358 ft.  
 In Money Land ..... 358 ft.

## THE LITTLE SLIDE.

Won't You Be My Baby Boy? ..... 358 ft.  
 Dear Old Comrade ..... 358 ft.  
 The Little Slide ..... 358 ft.  
 You're Just a Little bit of sugar cake ..... 358 ft.

## LA FINE.

Will You Always Call Me Honey? ..... 358 ft.  
 I Wish I Was a Word or a Line ..... 358 ft.  
 Maybe I Was Meant for You, Dear ..... 358 ft.  
 Oh, Girl ..... 358 ft.  
 She's My Girl ..... 358 ft.  
 I'd Like to Call on You, Dear ..... 358 ft.

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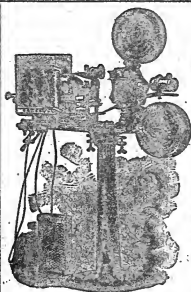
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# THE Moving Picture World

The only Independent Newspaper in America Devoted to the Interests  
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and Cinematograph Projection, Illustrated Songs, Vocalists,  
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Vol. 2., No. 25.

June 20, 1908

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Vol. 2

JUNE 20

No. 25

## Editorial.

### The Comic Papers as Advisors.

Independence is a wonderful lever in the affairs of this world. To be able to stand up for the right at all times and champion the cause of the deluded at the critical time has been the fondest desire and aim of all the great thinkers, writers and workers of all ages. True independence is a great factor in the affairs of life and it cannot be exercised when the expounder is allied with any particular class or conditions. It springs from cool, deliberate thought; honest, unbiased and disinterested motives, other than those directed to the welfare of those concerned. Radical measures are never advocated by genuine independence and foolish advice is not doled out regardless of consequences. The moving picture exhibitors will do well to think this over with deliberation. In some quarters they are being urged to "demand their rights" and declare "what they will have and what they will not take." They are urged to take their service of films from both the independents and the association and to make their selection of subjects after seeing the films run through a machine. The advice is visionary, to say the least, in view of the fact that the plan is impracticable. A visit to any film exchange that is well patronized, on any day when films are changed, will prove this conclusively. Visit the exchanges and there you will find the exhibitors, or their representatives, lined up like so many half famished men in a bread line—eager for their films, exerting every ingenuity to secure the latest and best subjects, and anxious to get back to their places to gather in the nickels or dimes as the case may be. Can anyone imagine such men calmly seated in a chair watching a subject that is being run for their especial benefit in order that they may make a choice? How long would it take Mr. Exhibitor to get his program if he went from one exchange to another inspecting the stock? Life in the nickelodeon field is too strenuous for such work. In buying clothing or groceries such a plan is both feasible and advisable, but in the moving picture line it is a case of grab the latest film as quickly as possible and get it on the sheet before the man on the other side of the street can duplicate it. It is a case of hustle. Anyone who goes about looking for film subjects as a woman travels looking for a new hat is bound to get left.

### PIFFLE!

If you give a calf enough rope he will hang himself. Because Mr. Rock was at Atlantic City this week attending the marriage celebration of Mr. Lubin's daughter, the "editorial" page of the "Index" escaped its usual censorship.

If you have not seen a copy, it is worth a nickel to read the piffle entitled "Association Facts—And Other Ones." Do the officers and members of the Film Service Association relish the way in which they are thus held up to ridicule?

Children like to play at being somebody. "Twas ever thus.

\* \* \*

It is all very well for those who never had a principle to say that they "are ready to abandon any principle—in favor of a better one."

\* \* \*

Though there is not a sinner that does not break one or more of the Ten Commandments every day, no mortal has yet had the temerity to attack the wisdom of these commands. The same applies to the rules of the association. To allow each man to be a law unto himself reverts back to chaos. To say that "the schedule in its present form is the 'fault' of the trouble" is ridiculous and is courting trouble.

\* \* \*

A liar must needs have a good memory. There are now two claimants for the honor of having been the first to suggest the trade association idea. In return for the favor of having been elevated from the position of office boy, the latest claimant for the honor might have been content to let the laurels rest upon the marble dome of thought where it more fittingly belongs.

The Film Service Association of New York is looking with great expectations to the general convention to be held in the metropolis on July 11. The visiting delegates will no doubt find a great welcome awaiting them. At the Chicago, Buffalo and Pittsburg gatherings hospitality flowed generously and it is not likely that the Knickerbockers will be behind on that score. The convention promises to be a very interesting one.

It is reported that energetic measures have been adopted by the Film Service Association to keep its members well in line against the renting of association films to exhibitors who handle products of the independents. All such cases are closely watched and the regulars have received notice that ignorance of existing conditions will not be received as an excuse when it is easy to learn the truth. Association men claim that the advice to exhibitors to use both independent and association films is not given with the exhibitors' interests in view as much as it is in the interests of independent films. They claim the main object is to divide the trade. The independents claim the suggestion comes from an outside source and they have no hand in the matter. It is a merry war, whichever statement may be correct.

The Department of Electricity in the Borough of Brooklyn has not perfected its details for the examining and licensing of moving picture machine operators, but is endeavoring to get the system in operation before the close of the present month. All the other boroughs of Greater New York are in advance of Brooklyn.

## The Electric Light in the Optical Lantern.

No. 9.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

*Continued from page 365.*

A handy instrument in the lanternist's paraphernalia is a "Pole Indicator." This consists of a glass tube with a metal electrode at either end, and filled with a liquid of very high resistance. This liquid is partially decomposed when a small current passes through it. Normally the liquid is perfectly clear, but under the influence of an electric current a small portion is decomposed and assumes the appearance of a bright ruby cloud, which surrounds the negative electrode. The cloud disappears in a few moments after the disturbing influence is removed, so the little instrument is always ready for use.

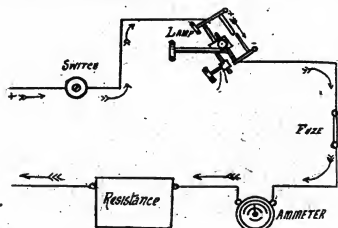
Let us suppose that the lanternist is to give an exhibition at a certain hall, and that the electrician in charge has brought to a place near to where the lantern has to stand, a couple of wires from a point on the mains, whence a current of 15 amperes may be drawn with impunity. The first thing which the lanternist will do is to attach these wires one to either side of his pole-tester, and ask to have the current switched on for a moment. A second or two will suffice to show the little cloud arising in the tester, and the current can be switched off again. It has already been said that it is around the negative pole in the tester that the ruby cloud collects, and our operator will do well to immediately mark one wire to distinguish it from the other as soon as the test has been made. In my own practice I make it an invariable rule to tie a piece of string around that wire that the test shows to be positive, i. e., the one which is attached to the opposite end of the pole-tester to that at which the red cloud forms.

Failing a pole-tester—which is a considerable convenience, but not an absolute necessity—there is another simple way to tell which wire is connected with the positive pole of the dynamo or battery, but it involves connecting up to the lamp and its accessories, and the connections may afterwards have to be reversed, though that is not a very considerable undertaking. Connect up the lamp and resistance in the manner to be immediately explained, and start the light and allow it to burn for a minute or two. An experienced worker will recognize in a moment from the direction in which the greater quantity of light leaves the carbon points, which of the carbons is in connection with the positive, and which with the negative pole. But the tyro will not possess the same facility. Let him allow the light to burn for, say, two minutes, and then switch it off. Now let him watch the carbon points and observe which will retain its red heat for the longer period. That one will be the positive carbon, for as already explained, there is twice the activity at the point of the positive rod as compared with that which obtains at its neighbor's extremity, and therefore, as it soon gets twice as hot, it will naturally take longer to cool.

If, when the above recorded experiment is performed, it be found that the positive "lead" has been connected with the lower carbon, the wires must be reversed in such a manner that the positive electrode is at the top.

And now for the manner in which the connections are to be made. The easiest way to explain this very import-

ant matter, which however is by no means difficult to understand, is by reference to a diagram.



The simple sketch shown herewith will require but little explanation. On the left-hand side are the two leads, bringing the 100 volt current up to the lanternist's table, the upper one being of the positive persuasion, as shown by the + sign. This wire is shown first connected to a switch, whence it goes direct to the upper carbon of the lamp. In the other case, that of the negative wire, which is shown lowermost, and distinguished by the negative sign — the lead is connected direct to the necessary resistance by which the voltage is reduced to the required extent, and the flow of the current is conveyed by a short piece of wire through an ammeter, by which its quantity is measured, and from there to a safety cut-out, or "fuse."

Another short piece of wire connects this last with the negative or lower carbon holder of the lamp, and thus completes the circuit with the distant dynamo. Although these various portions of the circuit are shown in the diagram arranged in this particular order, it does not follow that this order must be strictly adhered to. On the contrary, it does not matter in the least what part of the circuit the resistance, or ammeter, or fuse, or switch are placed, so long as the current passes through them in turn. But it is most essential that the positive wire be attached to the upper carbon, and the negative to the lower. For the rest, the items can be connected in any part of the circuit, and in any order that happens to be convenient. But it must be remembered that the complete installation must form a circuit with the distant dynamo. The current must pass from any given point round the circuit through all the instruments, including its source, the dynamo, in turn, and thus back again to the same point. Let the lanternist at once get the idea of a circle into his mind—a circle which is only broken in order to have a lamp, or resistance, or switch inserted between the broken ends, which ends are thus virtually united again from an electrical point of view. Of course this electrical circle, or more properly, circuit, is not necessarily circular or anything like it. This is merely a convenient metaphor with which to convey the general idea.

*Concluded.*

A correspondent writes asking how much it costs to start a moving picture show in a storeroom, how much it costs to run it, where is the best place for a good location, and how much can be made in such places. We feel flattered by such a demand upon our resources, but must confess to our inability to satisfactorily respond. But one question is lacking to fill the bill. The correspondent failed to ask us if we would furnish the capital.

## THEATER MANAGERS, WAKE UP!

By J. Hartnett.

There are too many people in the moving picture business who believe that its success is dependent upon their own individual efforts and success. Such people should get up on their feet and look about them. Everybody is not dreaming. These poor mortals, who have invested a few hundred dollars in all they possess, perhaps, must not think that their ambitions, hopes and speculations are controlled. There are others! Too many people go into the moving picture business as they would a lottery. They get fooled. To run a nickelodeon you must have the business capital, management, tact and hopefulness, as you would any other business. The great fault with many people who start nickelodeons is, they think as soon as they start one they become classed with theatrical or circus managers. But they don't. The glare is not there. The situation is entirely different, with the exception that if you haven't got the money you are like the other fellow.

Starting a nickelodeon is like starting a grocery store. The films are your stock; the operator, ticket-taker and pianist are your clerks. If you get the people coming and they like your goods they will come again. Get away from the theatrical view of it, so far as the store shows are concerned. In the language of the street, "there is nothing to it." You open a store and put pictures in it. The people come to see them. It is your place to see that they are pleased and interested, just the same as the merchant who attractively displays his goods. The only difference is that you do not sell the pictures. It is all well enough to let the store show man make the circus display outside his place to attract the crowd. Many legitimate business places that are not in the amusement field do that; but on the inside let the display be strictly business. Let the people see the pictures, and nothing else. Don't have dupe ushers, impressive pianists, ogling singers, or obtrusive attendants. They appeal to the minority who spend little and disgust those who seek entertainment. They are the magnets for those who have already brought moving pictures into disrepute, and every manager should look after his own interest in this respect. The same rule should prevail in the management of the theatre in every other well-regulated place of amusement, and if it does prevail there is very good ground for revoking the owner's license.

To be plain and blunt on the question, the rule should be more rigidly enforced regarding store shows, for the reason that in many places the management received is, under the peculiar circumstances, more liberal than that accorded to the general run of theaters. The great trouble is that managers of nickelodeons do not appreciate their position. Most of them carry elastic heads which their positions rapidly extend. They imagine that their ten-a-week put them on a par with a Keith or Froctor, and even the owner of the place frequently has quite a task to persuade them to the contrary.

There is no doubt that some of the (I was going to say men) who pose about the picture places in six-dollar Spring suits proved themselves better members of society when they were driving trucks. The glare of theatrical life has led them into strange pastures. They do not recognize a lady, and children become to them a prey. If driving their trucks, they will halt at times to let women and children pass, if for no other reason than to respect the police regulations; but when they become attached to an "amusement place," as they call it, they sail high.

Much has been said about the pictures, the place, the accommodations and like things attending the moving picture places, but the true evil lies in the management. Where ladies and children predominate as the patrons, as they do in moving picture shows, it is the duty of the management to see that the staff in and about the house is above reproach, as near as possible. The moving pictures are an innocent and popular pastime and should be preserved as such. Loafers and mashers, whether employees or frequenters, should be tabooed, and the manager who does not look after his interests in this respect will lose the business.

Another thing nickelodeon managers must guard against: Their places should not be allowed to dwindle into trying places. Of course, love will find the way, and no manager can guard against that. If any are to be the police, but the manager becomes acquainted with his patrons and can soon distinguish the desirable person from another. There are too many of the lower class taking advantage of the nickelodeon. The shrewd manager will see that it is not to his advantage to have his place drift under the disorderly provisions.

I say all this, up to the jeremiad of the doctors, investors and managers, but as a warning to them and with a view to the best interests of the industry to which this paper is

devoted. The moving pictures have provided to untold thousands, amusement when they had not sufficient funds to seek it elsewhere. It has been clean, wholesome amusement, and it has served to entertain many who would otherwise have squandered their money and wasted their time to far less advantage. As fair play to the pictures and the industry as a whole, including the managers of the places in which they are exhibited, I urge the same care and attention that would be given any other commercial enterprise. Respectability must be maintained at the cost of losing the lower element, for the latter cannot maintain a place, even in its own locality. Talk as you will about elevating the pictures, there is but one solution: Good management.

## PICTURE SHOWS CHAMPIONED.

Wide divergence of opinion is held in Washington relative to the influence exerted on the youth of the city by the 5 and 10 cent theaters and moving picture shows. Some declare that, after careful investigation, they can find nothing demoralizing or indelicate in these exhibitions, while others, also after a thorough investigation, assert that they find at least 80 per cent. of such places unfit to be visited by women and children.

Speaking of these shows at a mass meeting called by the Woman's Interdenominational Missionary Union recently, Judge William H. DeLacey, of the Juvenile Court, said: "To obtain first-hand information of the class of entertainment provided by the 5 and 10 cent theaters and moving picture shows, I visited many of them within the last few days. I can say that in none of them did I see anything demoralizing to the youth of the city. I do not say such do not exist, but I did not find them. Many of the places are unsanitary, and some may be without fire protection, but the class of amusement provided appeared to me to be amusing, if not particularly elevating."

Judge DeLacey's opinion is concurred in by many persons who are familiar with the places mentioned.

An afternoon and evening was spent by a reporter of "The Post" in visiting ten or twelve of these places. The weather was very warm and the places looked cool and inviting. Inside, the lights were turned low and electric fans kept the air circulating and generated a refreshing breeze. The houses were comfortably filled with audiences consisting for the most part of women and children, fully 75 per cent. being women of apparent respectability.

In several of the places there were short vaudeville acts, interspersed with illustrated songs and moving pictures. The 5 and 10 cent places do not cater to the class of persons who want their fun in tabloid form, the proprietors say, but who want it in generous quantities. Nor do they want a libretto in order to get the point of a joke. Wit and satire of the finer sort is not what they demand. If a man rocks a boat and falls overboard they want the picture to show him rescued near dead and thoroughly wet, and the longer he is in the water the more fun it is.

It is argued by opponents of the picture shows that representation of crime has a demoralizing effect on the minds of the young.

There was not a picture which the opponents of the shows call "suggestive." Many were foolish, from the viewpoint of the grown-up man, but looked at through children's eyes they were merely amusing.

Then there are the "weepee" illustrated songs. The soldier boy in khaki uniform is going to the war. His mother weeps at his parting, his sweetheart on his shoulder, and the man with the baton once starts in the wings and, as the pictures are flashed on the canvas, sings about death and glory and the like, and the audience forgets the man who has been chased by a bulldog, furiously wipes tears from his eyes, and vows undying devotion to his country.

Then there is flashed on the canvas the picture of a baronial castle. Men in bright uniforms and mounted on gayly camparioned horses ride up to the door. The baron's daughter trips down the broad stairway. She greets her sweetheart, and his rival wants to fight it out then and there with swords. The rival is wounded and the victor shakes his victorious lower ridge away, while the girl throws kisses after him.

A man comes on the stage and sings a song and does a dance. Again the audience forgets the troubles of the lovers and laughs. The lights are turned low. On the screen is flashed a picture of a little girl dying. She wants to live till the flowers bloom again, but the doctor shakes his head. The man in the wings sings a pathetic song, and the little girl dies as the last verse is sung. The audience cries softly,

and each little boy decides then and there to be better to his sister. He won't, perhaps, but the resolution has done him good.

The show is over. The audience files out and goes to its homes, where, perhaps, there is little to amuse or to drive dull care away.

Managers of moving picture shows say all films are "tried" in private before the show is given to the public, and if there is anything that might give offense it is eliminated. They declare the public is demanding cleaner, higher class amusements, and say they are giving such performances.

### THE OPERATORS' UNION.

To all appearances the moving picture operators have at last struck a gait which promises to make organization among them more of a reality and less of a dream than it has been in the past. Heretofore most of the movements in this particular line have been so half-hearted, badly arranged and managed that for quite a while when a suggestion or reference was made touching upon the operators as a factor in organized labor the matter was treated as a joke. When the operators had plenty of work and got good pay they were inclined to treat the subject as either very tiresome, or foolish. They had no idea of organizing—such a thing was not deemed necessary. All attempts in that direction either met with half-hearted support or ridicule. There is an old saying, "It is never too late to mend," and it may be guiding the operators to-day. Whether or not it is, the fact is established that there is a well-founded and promising organization in New York to-day. It is working under an American Federation of Labor charter. It will be subject to the general rules of that great organization, and at the same time be entitled to its support, morally and otherwise, when it is necessary for the parent body to act.

It is understood that under existing arrangements Manhattan will have the real organization. Suburban towns will have local bodies, but they will have no voice. Each local will appoint a delegate to attend the weekly meetings of the Manhattan body and be guided by the proceedings of that body. All the branches will be governed by and entitled to the privileges of the A. F. of L. charter held by the Manhattan organization. While each local will hold meetings, these gatherings will be more of an outlet for information to the members who are prevented from attending the meetings at headquarters than regular gatherings. The parent body will really transact all the business and the delegates will practically be the news bearers.

Before the Summer is well under way the operators' organization should present a sturdy and promising front. The meetings are fixed so that the members can attend after the close of their shows, and although they convene when most people are going in or hastening to their beds, the attendances have been very good. Considerable enthusiasm has been shown in the work and the efforts to spread the organization are tireless. On June 22 it is proposed to take in all desirable unorganized operators employed at Coney Island. On the 29th inst. the operators of Jersey City, N. J., will be organized. Both these organizations will be branches of and have a delegate to the Manhattan body.

The unostentatious methods adopted in the present movement are strong points. Success seems assured. It is a pity the same work was not accomplished two or three years ago. If it had been, this line of labor would not be so overcrowded by undesirable and incompetent workers as it is to-day and there would not be so many good men looking for jobs. We extend our best wishes to the operators in their present movement.

### WHY THE GRAPES ARE SOMETIMES SOUR.

It is remarkable how differently some people look at things. A lantern slide maker of this city received two letters this week from his customers. One said: "I want to commend you for the fine lot of slides you sent me. They are the sharpest and clearest pictures I have ever put on the screen, and, best of all, you have not over-colored them. They are prime and you can send me five sets of everything new you turn out."

Another customer who got the same slides said: "I think you are the stupidest of men. I have five sets that I wanted my hands, and I do not feel like paying five dollars per set for such stuff, and unless you can shave the price in the future you can cancel my orders." This man was a one set customer, and the answer he got was a photographic copy of the man's letter, who was a five sets. The man who wanted five sets always paid for his goods C. O. D., and the man who wanted the price shaved never paid for his goods under forty or sixty days. He was notified that his orders were cancelled with pleasure.

## Notes and Comments.

Our printer, who is very liberal with his figures, was responsible for the ridiculous offer in Harbach & Co.'s advertisement, last week, of "35,000 feet of film for \$75.00." Mr. Harbach writes that he has not the time to reply to all the inquiries and asks us to explain the error. It should have read "3,500 feet of film for \$75.00."

### DEATH OF CAPT. HENRY LOMB.

We regret to record the death of Capt. Henry Lomb, president of the Bausch & Lomb Optical Company, at his home in Rochester on June 13. Mr. Lomb was 79 years of age and took an active interest in the affairs of the large corporation of which he was the head.

### MORE "ECONOMIZER" TALK.

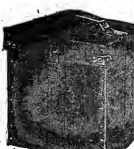
Calling at the office of Mr. J. H. Hallberg for an answer to an inquiry regarding his "Economizer," he answered it by showing a letter from the manager of the Crystal Theater, Ottumwa, Iowa, in which the writer stated that his bills for current while using an ordinary rheostat had run from \$11 to \$15 per week. Since putting in an "Economizer" they had averaged between \$3.78 and \$4.42.

### TRAVELING SHOWS AND BLACK TENTS.

We have had numerous inquiries lately as to what is the best outfit for a traveling exhibitor, also inquiries as to the fitting up of tent shows. As others may desire information of this kind, we refer them to Wm. H. Swanson & Co., 160 W. Lake street, Chicago, Ill., who have black tent outfits for immediate delivery. What Mr. Swanson does not know about the tent show or traveling exhibit is not worth knowing, and he can be relied upon to give the benefit of his long experience to any one who is contemplating entering this field.

### A GOOD THING.

If there is one thing that is good and substantial in this filmy business it is the leatheroid reel cases and traveling trunks that are made by the Leatheroid Manufacturing Company, 532 Broadway, New York City. The illustration shows one of the handy cases that they make especially for the transportation of reels. These cases are light, convenient and strong, as is well known, but we recently saw one of these cases put to a test which would have destroyed a case made of any other material, even iron, and hence we depart from our general rule not to recommend any one manufacturer's goods in preference to another.



### A HEADLINER.

Dropping into the Opera House the other evening to see if our suggestions as to better announcement slides had been heeded, we found the same conditions prevailing and also noticed that the projecting machine was in need of adjustment. The large audience was deserving of a higher class service. The redeeming feature was the subjects on the programme. The feature film was "The Blue and The Gray; or, The Days of '61." This is a masterly production of thrilling interest, and elicited rounds of applause from the spectators. The plot could be made clearer by more explanatory titles, but the natural scenery and realistic action is alone sufficient to hold the interest. This is one of the few film subjects that deserves a long run and which the public will pay to see more than once.

Another feature on the programme was the "Camera-phone." This instrument now seems to be perfect in synchronization, and the enunciation and quality of tone emitted by the phonograph was remarkable for clearness and the absence of the usual scratchy sound of the phonograph. The audience applauded each number.

## Trade Notes.

Winona, Minn.—Manager Burlingame is trying out motion pictures at the Opera House.

Richmond, Va.—Messrs. Rumba & Grazeck are erecting a moving picture theater at 1000 East Main street.

Davenport, Ia.—Manager Berkell, of the Elite, has put on motion pictures for the Summer.

Frankfort, N. Y.—The Opera House will remain open throughout the summer with motion pictures.

Vincennes, Ind.—The Royal Theater Company, the directors of which are Geo. B. Fletcher, Frank E. Cowgill and Jennie Fletcher, are constructing a theater at the corner of Sixth and Main streets.

Albia, Ia.—Mr. Sutphen has opened the King Theater with motion pictures.

Port Wayne, Ind.—W. J. Bosse, who is engaged in the show business in Decatur, has also opened a moving picture show in this city, on Broadway.

Mansfield, O.—Case & Baker have sold their Dreamland Picture Theater to Springfield (O.) people.

East Liverpool, O.—A moving picture show has been put on at Newell Park by the park management.

Sandusky, O.—Carle & Kunge, of the Valentine Theater, Toledo, are contemplating opening a moving picture theater here.

Sandusky, O.—Gus Sun, the theatrical man, has had plans drawn by Architect Shively for a new theater.

Lorain, O.—B. W. Baird, of the Bijou Theater, has leased the Family Theater, 313 Broadway, and will greatly enlarge the same.

Philadelphia, Pa.—Robbers carried away \$500 worth of films at the Christianson-Miller Theater at 2121 Germantown avenue.

Indianapolis, Ind.—Arcade Amusement Company, Richmond, has been incorporated with a capital of \$1,000. Directors are Rudolph G. Leeds, W. C. Hibberd and S. W. Corwin.

Sault Ste. Marie, Mich.—Geo. O. Conish, manager of the Soo Curling Club's rink, is adding a moving picture attraction to be conducted in connection with the skating and without any increase in price.

Redlands, Cal.—Mr. Bowls is the owner of a moving picture theater recently opened here.

Marion, O.—H. S. Vase, owner of the Marion Family Theater, just closed, says that he will return in the Fall and reopen the theater.

Toledo, O.—Because of the success attending the moving picture production at the Valentine Theater, Caille & Kunzke, the lessees, have closed up a lease with Geo. H. Ketcham's house in Springfield. At this time there is also a deal pending between these two parties looking to the leasing of the houses of the Valentine circuit in Dayton, Columbus and Indianapolis, and it looks as though the deal will be consummated.

Rochester, N. Y.—Plans are under way for a new theater building on Clinton avenue, north, adjoining the Masonic Temple. It is to be a moving picture theater.

Marietta, O.—On Memorial Day the Grand Amusement Company's theater was opened to the public. It is one of the popular moving picture shows, only it will far surpass the average attraction. Mr. H. C. Miller is the manager.

Auburn, N. Y.—The Auditorium Annex has been opened with pictures and songs.

Pendleton, Ore.—The proprietor of one of the most popular saloons in this city, Mr. Peter Medernach, has quit the liquor business and is fitting up his place as a moving picture theater.

Acting pictures on a mammoth scale is a new move of the National Film Company, of Detroit. The "Actologue," presenting a company of capable artists, will go forth in about two weeks' time to demonstrate the realities in animated photography. Five companies are being rehearsed, one for the Palace Theater, Detroit; one for Cleveland, and three for the road.

Rear Admiral Fighting Bob Evans made a "spice" to the farmers and school children up at the New Paltz Normal School annual play last week. The moving picture man was not there with his camera. He was too busy making such suggestive pictures as "The Rag-Picker's Daughter" that he missed this pageant, one of the most interesting annual events in the State of New York and of absorbing interest to the whole American people.

Spokane, Wash., June 10.—W. G. Hoover and J. A. Hanson are the proprietors of a new moving picture show in this city.

Tony Pastor's famous resort on East Fourteenth street will also remain open during the Summer season, under the management of Mr. Hedden, of Vitaphone Company.

The Schenectady (N. Y.) City Council refused to refund any part of the \$100 license fee to the proprietors of two theaters which were compelled to close on account of lack of patronage.

The Jersey City moving picture men have employed Robert S. Hudspeth to test the constitutionality of the law which prohibits children from attending shows. Since the new law went into effect the receipt of moving picture shows have greatly decreased.

The Dewey Theater, on East Fourteenth street, will remain open during the Summer with motion pictures and vaudeville. The theater is managed by Joseph J. Leo, who is perhaps the youngest manager in the business, but he is a hustler and an expert operator if need be. The Greater New York Film Rental Company supply the program.

Lancaster, Pa., June 18.—On Saturday afternoon Mayor McCaskey notified the proprietor of the Dreamland Theater on North Queen street that he would have to stop showing his pictures of the Younger Brothers, the famous bandits. The Mayor stated that as these pictures made the bandits heroes, he thought it was bad for the morals of the young people who attended the shows.

Mr. George Prophet, pianist, who accompanied Mr. Ernest Outrotter, the famous leader of Gilmore's Band and America's leading cornetist, to Europe recently, is in partnership with Mr. Julian Jordan, of Mt. Vernon, N. Y., completing arrangements to open several moving picture theaters. One of them will be in New Rochelle and another in Brooklyn, N. Y.

Plans have been filed for a one-story brick and iron building, with a peaked roof, to be erected facing the upper Central Park Circle and Fifth avenue, just south of 111th street. It will have a frontage of 54 feet and a depth of 83 feet. It will be used as a place for moving picture shows, being the first building of this special class of occupancy to be planned for Manhattan. It is to be built for Samuel Trigger & Co., as owners, and will cost \$10,000. H. G. Harris is the architect. Two buildings of this classification have been projected in The Bronx thus far.

Fremont, O., June 9.—The picture show men have reached an important decision. After having worried and wept over the "Merry Widow" hat question, they got together and talked things over. They want to be nice to the ladies who patronize them, and they realize that if they required hats to be removed, no one would have time to see even a corner of a picture between work. So they have decided that the Quakers may have known what they were about, after all, and will follow their example, with a modification. Now any "Merry Widowed" lady may sit on the left side of the theater if she removes her hat; if not, she will have to sit on the right, where femininity alone will sit to be annoyed. This certainly seems fair. One question that will arise will be, how many men are there in town who would rather brave the all-surrounding hat, than sit comfortable and lonely on the left?—Messenger.

Savannah, Ga., June 2.—The management of the Eldorado Theater announces that on Monday, May 15, they will give away one thousand carnations to their patrons and friends, the occasion being the opening of Mr. Frankly Wallace's engagements. And also for the opening day ladies will be admitted free both at the afternoon and evening shows. Mr. Wallace is a well-known singer, having sung for the Edison phonograph time and time again. The manager, Mr. Carter, expects a record-breaking crowd at both afternoon and evening.

That the "Merry Widow" matinees are proving popular has been shown in Savannah at the Superba Theater for the past two months. Mr. Bandy, stated, not long ago, that since he has started the matinees he has done very near twice as much business. Tickets are given to every lady that goes to the Superba, and on Friday the drawing comes off and the winner is announced that night, both at the Superba and the Criterion.

### NEW FILM EXCHANGE INCORPORATED.

The United Film Exchange Company, Cleveland, O. Edward Kohl, C. W. Craig, C. M. Christensen, Robert Cranger, W. R. Granger. Capital, \$10,000.

### FREIGHT RATES MAY BE REDUCED.

The present rate of kintoscopes, or moving picture machinery, from the East to San Francisco is \$6 per 100 pounds. These machines are forwarded in such volume to San Francisco that parties interested believe they should have a lower rate, and have made an application to the transcontinental lines for a reduction "to a fair and a just figure," or in other words, to about \$3 per 100 pounds.

This subject will be considered at the next meeting of the transcontinental lines, the date for which has not been set. It is possible that some reduction may be granted, as the water routes are making low rates on these machines.

### NO SHOWS IN TENEMENT PROPERTY IN BROOKLYN.

As result of a decision handed down by Justice Kelly in the Supreme Court, the Tenement House Department has decided not to approve any more applications for the installation of moving picture shows in tenement houses.

Some time ago Henry Bloomgarden, of 68 Tompkins avenue, made application to the Tenement House Department for permission to make alterations to the premises so that moving pictures could be shown in the rear of an ice-cream saloon. Deputy Commissioner John McKeown refused to give the necessary permit, claiming that the moving pictures shown in tenements were dangerous to the lives of the occupants of the building.

Failing to get the department to agree to his plans, Bloomgarden took the matter before Justice Kelly and asked the court to compel the commissioner to grant the permission to make the alterations. While this case was pending a number of applications for moving picture shows were held up in the Tenement House Department.

Edmond J. Butler, the Commissioner of the Tenement House Department, is reported as having said that he intends to begin a crusade against the shows at present located in the tenements and will try to wipe them all out.

### BALTIMORE IS GOING THE LIMIT ON PICTURES.

Baltimore has had its full share of moving picture enjoyment this Spring, as not only have the exhibitions been given in leading theaters, but there are scores of small places all over town. So little capital is required that a moving picture theater may be established anywhere. The managers of the theaters are becoming anxious, for, as the New York "Mirror" asks, where is it to end? Not only are the familiar moving pictures shown, but there are the "talking pictures," the plays and the vaudeville acts with voices and lifelike action.

The suburban parks this Summer have their moving pictures, and in the West there are the "airdome theaters"—places of amusement improvised by canvas and high fences and vacant lots, each with one or more buildings as a background, and, where no other provision can be made, the pictures are shown in black tents, which give the requisite darkness for the display. The hope is entertained by most of the managers that the public, which is extremely fickle in its tastes, will weary of the pictures and turn as suddenly against them as it is now inclined in their favor. This is the history of all crazes. Who has forgotten the bicycle madness, when every person in the country seemed to be a rider of the wheel? The dealers could not supply the demand. The craze expended itself, and the riders are now by no means so numerous. So, it is hoped by the managers, there will follow a surfeit of the pictures.

### ADVERTISING THE COLONIES BY MOTION PICTURES.

The value of advertising nowadays is recognized as much by nations and governments as by private individuals, and the Canadian Government has shown that it does not mean to let slip any proper method of making known the advantages and resources of British Columbia to the outside world. The latest advertising scheme is that of a moving picture reproduction of all the most interesting scenes and chief industries of the province, which will be shown in the music halls and other places of entertainment throughout the British Isles during the coming winter.

Arrangements have been completed with the Charles Urban

Trading Company, Ltd., to take a number of series of these moving pictures. The company's representative will leave England en route for British Columbia this month and will be taken to the various places of interest. Among the scenes to be photographed will be included cannery operations, fruit orchard scenes, lumbering, logging, mining, and so forth. The chief scenic beauties of the province will also find a place, and the result should be that the British public will get as vivid and realistic a representation of life and conditions in this province as it is possible to get without actually paying it a visit. The contract includes a guarantee that the pictures will be exhibited in all the places of amusement in London and throughout Great Britain which are supplied by the Urban Company.

### RUINOUS COMPETITION IN TOLEDO.

The moving picture shows in Toledo are putting on a battle stunt that all lovers of the cheap theaters will thoroughly enjoy. The managers are fighting among themselves and the patrons are getting the benefit, for the present, in reduced prices and better attractions.

Toledo is said to be the only city in America where every theater has put in moving pictures as a Summer attraction. We lose this distinction next week, for the moving picture machine from Burt's will be moved to the Lyceum and Burt's will be closed for the annual renovation. Nassr will probably take his machine from the Lyceum to Walbridge Park.

Meantime Hurtig & Seamon, who first put local theaters into the picture game by opening the Arcade for that purpose, have now declared a new move. Moving pictures will be put in the Empire absolutely free to all, and all who attend there get a coupon which procures admittance to the Arcade at half price.

"If it's necessary, we'll open the Coliseum and give free vaudeville to 7,000 people every day," said Leon Berg, who is conducting the fight for Hurtig & Seamon.

Burt and Hooley have made no counter move yet, but something will develop early next week unless the war be settled before then.

The war began here in an attempt on the part of the big theaters to kill off the picture shows which were getting the money, and was carried on all over the country. Now the big fellows are fighting and the little fellows taking sides.

### THE SHOW AT THE CHICAGO AUDITORIUM.

The Chicago "Examiner" says:

"It seemed rather odd to be looking at a cinematograph and listening to a phonograph in Chicago's largest playhouse at 25 cents a head, but there was nothing in the performance that lowered the dignity of the theater or did discredit to the names of distinguished composers that flashed into view around the arch of the stage whenever the spotlight was turned to permit Joseph Kilgour, garbed as for an afternoon wedding, to stalk out and say what was going to happen next. "Many a man in that audience has slept peacefully through classic works of Mozart and Wagner, who was wide awake through the picture show, absorbing some information and much amusement."

The great pipe organ, which is one of the glories of the Auditorium, did duty in lieu of an orchestra, and with such musicians as Arthur Dunham and Arthur Keller in charge the substitute might truthfully be described in the words of the druggist as 'just as good, or better.'

"Mr. Lee has collected from all over the world a series of pictures that are unique and valuable. For instance, he has followed a trip of Alfred Vanderbilt's famous folly, the four-in-hand coach, from London to Brighton, catching it at both ends of the line, at relay points, at picturesque places on the road, in crowded streets, where the laughing populace cheers and smiles at the 'multi-millionaire's' coachman."

Hear the Pictures Talk.

"You can hear the click of the horse's iron shoes on the pavement stones in perfect rhythm with the movements on the canvas. Every howling phantom in the picture has his real shout behind the curtain to make him appear genuine. You see and hear and feel the whole fifty-mile journey to the unloading point at the Hotel Metropole as plainly as though you were riding in the coach instead of watching a reproduction of something that took place long ago on the other side of the ocean."

"Mr. Lee's pictures have a way of transporting you. They are in the best sense living pictures because he has a corps of trained supernumeraries behind the scenes who operate



some 500 devices for imitating every sound, from the chug of an automobile to the dropping of a piece of ice in a highball glass and the clapping sound of a freshly cut steak, thrown down on a butcher's scales.

"In reproducing songs, Mr. Lee has attained a standard for which the masters of electrical effects have striven in vain for years. He brings out prominent actors and has them dance, sing and talk in a manner that convinces you the canvas itself is doing it. The instrument by which this is accomplished is known as the 'cameraphone'."

#### NEWSPAPER COMMENTS OF FILM SUBJECTS.

"Love in Twenty Minutes," is a most laughable affair and is consistent and interesting.

"The Bifion Burglar" is a thriller, and holds the attention of the audience.

"The Stolen Sausage" is a thoroughly interesting comedy. "A Lover's Talking" is an excellent comedy selection.

"The Gambler" is a sensational film subject, and is one that appeals with hearty interest to all.

"Bill the Bill-Poster, and Pete the Paper-Hanger," is one of the funniest of film subjects.

"All for a Bird," one of the most amusing comedy selections.

"Fire! Fire!" is a humorous feature picture from start to finish.

"Fox Hunting in France" is a very interesting subject.

"Views of Naples" are interesting historical pictures well worth seeing.

"The Painter's Revenge" is a fantastic subject with plenty of comedy and novelty.

"The Magnetic Eye" is one of the funniest of motion pictures.

"The Haunted Castle" tells a tale of a thrilling adventure in a supposed haunted castle.

"The Lady Barrister," an exciting sketch of an angry woman.

"Poisoned Pills" is a thrilling dramatic picture from start to finish.

"The Curious Mr. Curio" contributes a most interesting and side-splitting comedy.

"The Flower Girl" is of a melo-dramatic nature, showing the heroism of a newsboy.

"A Servant's Vengeance" is another hilarious comedy and promises to please the audience.

"The Two Guides" is a dramatic picture showing incidentally many charming views of Brittany and France.

"A Maid Wanted" is a subject that provides the humorous as well as the artistic side of motion picture exhibition.

"A Night of Terror," a dramatic picture of exceptional merit.

"Rube and Mandy at Coney Island" is an attractive subject, and is sure to keep the audience in a roar of laughter.

"How Brown Saw the Ball Game" is truly funny, and proves a veritable hit.

"The Courtship of Bessie Barton" is one of the best pictures ever exhibited, and tells an intensely interesting story.

"The Animated Doll" is a pretty drama that has attracted considerable attention and deserves liberal patronage.

"Nero on the Warpath" is a picture that furnishes all kinds of fun.

"The Younger Brothers" is a thrilling story, and its photography is wonderfully effective.

"A Disastrous Oversight" is a picture of bright quality, and is also very interesting.

"Japanese Butterflies" is one of the prettiest colored pictures ever shown.

"The Hanging Lamp" is a pleasing and interesting subject.

"Mr. Pimbernell's Gown" is a big laugh from start to finish, and the comical situations that the characters get themselves into are numerous.

"Hide and Seek" is a comedy film, and among the funniest ever shown.

"The Lighthouse Keeper"—this picture has many interesting scenes showing the duties of a keeper.

"The Half-Caste's Revenge" is a leading picture, and forms a fitting final to an excellent programme.

"Tale the Autumn Leaves Told" is probably one of the most beautiful and novel pictures ever shown.

There is lots of pathos and excitement in "The Cowboy's Elopement," and this picture never fails to move the audience to cheers and tears.

"Sports of all the World" is one of the best and most interesting subjects ever shown in animated photography.

"With Washington at Valley Forge" is a good picture, and the scenes are very realistic.

"The King's Messenger" is a thrilling and sensational story dramatically portrayed.

"Thompson's Night Out," a rip-roaring conglomeration of real fun that will make you laugh for a month.

"She Would Be a Suffragette." Comical? Well, we should say so. Don't overlook it.

"Awkward Orderly," a laugh producer and no mistake. Really it will make you grin when you think of it.

"Orphan's Easter Eggs," a hand-colored spectacular creation, exceedingly beautiful.

"Unappreciative Patron," another one of those irresistibly funny subjects. Brimful of genuine humor.

#### AMONG THE SLIDE MAKERS.

Will the slide makers who are willing to get together and talk over matters of interest to all, with the object in view of becoming better friends and forming an association for their mutual interests, kindly send their names to the MOVING PICTURE WORLD?

A subscriber wants to know what is the latest and best song hit in New York. Will some music publisher kindly inform us and send us a copy of the song? We don't know of any hits this year.

It has become quite fashionable, since music publishers have become song slide makers, for song slide makers to become music publishers. The latest slide maker to become a publisher is Mr. Lindsay Gordon, of the Elite Lantern Slide Company. It quite often happens, too, that the slide maker is quite well posted on the publishing business and the publisher has no information in lantern slide making.

Several music publishers in this city express themselves as delighted the way the slide makers are illustrating their songs; that is, making slides for their songs on speculation. If these same slide makers should quit making slides for their songs, would they still be delighted?

Mr. Henry B. Ingram, the slide maker, placed an order with the Walter Tyler Company Ltd., of London, for a quantity of English song slides this week. Among the slides he ordered were "Come Back to Erin, Mavourneen," "The Lost Chord," "The Village Blacksmith," "Pinsui's" "Roft" and other high-class ballads. They will be for rental just as soon as received. Mr. Ingram makes a specialty of slides for high-class and classical ballads and has in his collection, Sir Michael Watson's famous "Anchored," J. L. Molloy's "Love's Old Sweet Song," Ned Harrigan's "Poverty's Tears," James Brockma's "Money Won't Make Everybody Happy," De Koven's "O Promise Me" and many others.

#### CORRESPONDENCE.

##### WORDS OF ENCOURAGEMENT.

Waycross, Ga., June 15, 1908.

Editor Moving Picture World:

Your paper of the 13th just to hand and read with much interest. In fact, I have not received a copy since subscribing for same that has not interested me. The paper should be read by all people interested in the moving picture business.

The articles by Hans Leigh and Theater Vaudette should be read by all film makers as well as renters, as they express the sentiments of exhibitors who think of the pleasure they give their patrons, as well as the nickels they take in at the doors of their moving picture places. Keep up your criticisms and you will benefit both your subscribers and their patrons, to say nothing of the community in general, and I might add, the film makers as well.

The Moving Picture World is indeed a welcome visitor. You spoke of the chronophone, the talking picture machine, in The Moving Picture World of the 13th. Will you kindly give me name of parties to write to about same and kindly oblige

Very truly yours,

A SOUTHERN SUBSCRIBER.

[The manufacturers of the Chronophone are Gaumont & Co., 124 East Twenty-fifth street, New York City.—Ed.]

## MORE ENCOURAGEMENT.

New York, June 10, 1908.

Editor Moving Picture World.

Dear Sir:—Having read in your paper several articles referring to certain firms cutting the price of slides, I wish to state the following: I have never sold a slide to this firm or any other firm for less than \$5.00 per set, net, no discounts of any kind whatsoever; this price being net. This was for fourteen pictures, title and chorus, making sixteen slides in all. I therefore cannot see how any one could sell my slides for less money than the above, unless they wished to lose money on same or furnish cheap duplicates, which not only are useless but hurt the slide business immensely.

I also wish to state that notwithstanding the fact that a number of these poor slides have been brought onto the market, the demand for my product is so great that it takes my entire energies to supply this demand. No one of my regular customers request or expect to secure or purchase any of my slides for less than \$5.00 per set, net.

I think that your articles in reference to slide matters are very well put, and to the point, and the other good manufacturers of slides would feel quite thankful to you for exposing these transactions. I certainly do.

Very truly yours,

A. L. SIMPSON.

## NOTES FROM OUR AUSTRALIAN CORRESPONDENT.

Sydney, N. S. W., May 14, 1908.

Editor Moving Picture World:—The moving picture business is increasing rapidly in this part of the world, and we are in no way behind places which hold to the opinion that they are the center of the universe. Besides the managers of several large theater circuits, who also deal in films, the following are the names and addresses of the dealers in films and machines in this quarter of the globe:

Harrington & Co., Ltd., 386 George street, Sydney; Baker & Rouse, Proprietary, Ltd., 375 George street, Sydney, N. S. W.; Jerdans Limited, 393 George street, Sydney, N. S. W.; Clement Mason Trading Company, Ltd., 101 Queen's Hall, Pitt street, Sydney; Pathé Freres Ltd., Dixon's Buildings, Pitt street, Sydney; American Picturescope Company, Victoria Hall, Pitt street, Sydney; Arthur Cox & Co., Ltd., 52 York street, Sydney.

## The New Lyceum.

Mr. C. Spencer has taken a three years' lease of the New Lyceum, and the official opening took place on last Friday by the Governor of the State officially declaring the place open to the world from that date. Mr. Spencer has got a fine place for the moving picture business, and he should do well, as the longer the pictures are shown the larger the business seems to become. This hall will comfortably seat 3,000 people, and every one has got an uninterrupted view of the stage, and the passages between the seats have been left more than ordinarily wide, and if they had been placed as they are in most of the theaters, they could have made the seating capacity very much greater than what it is. Mr. Spencer has all of the latest up-to-date films, and many of them are shown long before they are seen in the United States, and how that is I am at a loss to understand. Now, I speak from a very close watch of the amusement papers in the United States, and as I am connected with the theatrical press, I am sure to know what is going on when it comes to the amusement line. I find, by comparing dates of the first production of a film on this side of the water, that we have had films shown here two weeks before they are mentioned in your paper.

Mr. Spencer is also going in for the making of films, and has a first-class plant for the production of both the negatives and the films for use. It is to be hoped that he will not lend himself to "dupe," as that is not to the credit of any one that has to do with the film business.

Mr. C. Spencer's permanent address is at the Lyceum, Pitt street, Sydney, N. S. W.

## At the Glaciarium.

Mr. T. J. West nightly holds forth at this large place, that will stow an audience of 4,500, and on Saturday night it is packed to the very doors, and during the week it is filled almost to capacity. Mr. West has to vacate there on the 25th of this month, and then he goes to the Town Hall (which will also seat a fine number) for six weeks, so that he goes from there the writer knows not, but Mr. West told me that I could say that West's pictures had

come to Sydney to stay, and what Mr. West says he generally means, and that means a lot. As Mr. West has Louis De Groen's Vice-Regal Band, that in itself is worth the price that is charged for admission, and as he places his pictures on as well as the best, it only stands to reason that he should be well patronized.

Mr. West has a lease of the Wirth Brothers' Olympia in Melbourne, and that has fully as much seating capacity as the Sydney place, if not more, and he has also a company running in Brisbane, Queensland, and one or two in New Zealand and one in Tasmania. Mr. West also imports films and supplies, and he is now going over to England to open an office to export all the latest productions, just as soon as they come into the field.

When the first moving picture show came to this city, it was a man sent out by the house of Lumiere, in France, and the representative that came here could not speak one word of English, yet he made enough to retire on and also the fortune of those that put some money in the venture. It is of interest to look back and see the number of films that he made that show with, the same programme submitted nightly and daily every half hour, and the place was packed at every performance, people clambering and fighting to get inside the show, with prices three times as high as what they are getting now, to see the same thing and not as good then as now. The business then went flat for some years, but gradually was revived again, till now every show has its moving picture machine, and no bill of fare, so to speak, is complete without it.

Australia is a peculiar country to cater for in the amusement line, but not only is it peculiar, but it is exacting to the very utmost. They have got so that it will not stand for anything that is not top notch.

## At the London Bio-Tableaux.

Mr. Clement Mason, at this place of amusement, formerly known as the "Queen's Hall," nightly has good business, and he also adds another additional attraction in the shape of a young lady orchestra, that discourses sweet music, and they make good as well as the more classical productions. Mr. Clement Mason has also a depot for the hire and leasing of films, machines, etc., and also the sale of them.

Mr. Mason is at the present time on tour of the West with his No. 3 Company, and I do not know when he will return to Sydney, but he has some one in charge who looks after his business all right, and it seems to go on just as well as ever, during his absence. He is also advertising some new Easter attractions for the coming rush of country people, who wish to go to some place to be amused nightly, and there is to the writer's mind no more healthy and diverting amusement than the moving picture show, as they are very strict over here, and anything of a demoralizing nature is not for the moment permitted.

## At the American Picturescope Company.

This is right close to the Queen's Hall, and has been built purposely for a moving picture show, and Mr. King, the manager and proprietor, has no cause to regret what he has also put his good solid dollars into films and machines, as he has his place well filled nightly. Mr. King, the manager, also sells films and machines, and also caters for "at homes" and outside amusements, and he, like the others, are pushing forward fresh efforts to make the Easter season very attractive to patrons.

Mr. King is also absent from the city with his No. 2 Company, in Brisbane, and is doing very well in the Northern State.

There is one thing that will strike your readers in the States as very drastic, and that is the fact there can be no shows given in this part of the world on a Sunday, and a charge made for admittance; that is, an infringement of the laws of this country, and so you see that they are not working the "soul case" out of an actor over here like in the States.

I am an American, and was born and educated in the State of Connecticut, at the good old town of Danbury, and since I have been resident in foreign lands I see more fully the folly that the Americans are guilty of in making wrecks of themselves before they are fifty years old. They get less enjoyment out of life than in any country under the canopy of heaven.

Business closes here at one o'clock on Saturdays and Wednesdays, and you can please yourself what day you take, but one of those days you must close up at one o'clock or not. The law says so, and the law must be obeyed. All wholesale houses close at one on Saturday, and lots of retail houses as well. Now they are trying to get it a universal

Saturday half holiday. Then they have about one dozen legal holidays a year. On Thursday next, all wholesale houses, banks and insurance offices, custom houses and exchanges will close their doors, not to open them till the following Tuesday, and they will have another holiday the 25th of May and the next in June, then the first Monday in August.

Oh, they do work hard here! Shops mostly open at about nine and close at five. The law says so, and the law must be obeyed. Well, I don't see but what they make just as much money in the end, and they are people for out-door sports.

I do not think that any American who has spent a few years here could ever return and stand the stuffy, shut-up, ill-ventilated places, especially in the Winter time. He would suffocate. Here we live in the fresh air and sunshine the year round. Never get a frost all the year round, and neither feel the heat or the cold as you do in New York.

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N. Finkelstein, 274 Broome St., New York City.

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## Film Review.

**THE MAN IN THE BOX (Biograph).**—How amazingly ingenious are the men who are conceived by the deities of the underworld, in their nefarious operations! It does seem a pity that the powers of their fertile and inventive brains are not used in a better cause. One of the most ingenious plots at robbery is depicted in this Biograph film. A poorly compensated bank clerk is, we may say, in that trying position of "Tantalus"—in sight of tons of money but not permitted to touch it, until it becomes more torturing as time went on, until at last, when the bank was arranging to ship a large quantity of cash to the West to relieve the recent money stringency, he made up his mind to help the multitude of that specter which had haunted him. Listening to the instructions given to the bank's messenger as to the shipment of the funds, he manages only to cause a crowd of people to accompany him. He tells of the proposed ship, what express, what time and where to. They are not long in devising a plan to get the money out of that. A large coffin box is procured and one of the parties is to be put in it. To it in such a way that he can release himself at the proper time. This is to be shipped on the same train and to the same place as the funds, the others to be sent to go into the lake. This is to be done by means of a pack of cards; the one getting the Ace of Spades is elected. By fatal fortuity it falls to the bank clerk. In he goes and is shipped off. The coffin box and the express strong box containing the funds are now on their way to the West in the room of a lonely Western station. In a past midnight and the last train has gone through. The station agent, making himself secure for the night, he thinks, starts to eat his lunch in the next room. Slowly and noiselessly the top of the coffin box rises and out comes the man. With pistol in hand, he stealthily approaches the agent from behind. His first intention is to shoot, but, no, this would arouse the village. A blow on the head with the butt of the gun brings the agent to the floor like a log. The door locked. From the agent's pocket he gets the key, opens the door and signals to the crooks who are in waiting. They enter and at once start to break open the box by drilling and blasting the cover. Meanwhile, the agent, who was only stung by the blow, crawls to his telegraph instrument and sends out a help signal. A terrific explosion and the iron box is opened, but, as they are taking out the coveted cash, they are surprised by the arrival of the railroad men, overpowered and taken into custody. Length, 544 feet.

**THE INVISIBLE FLUID (Biograph).**—Had the poor melancholy Dane, Hamlet, lived in this, the twentieth century, he would never have given voice to the remark, "Oh, that this too, too solid flesh would melt, thaw and resolve itself into a dew!" Indeed! He would have proved some church mysterious fluid compounded by an occult scientist which things animate and inanimate were rendered not real, for ten minutes at least, by leading spraying them with it. In an atomizer, he sends the quantity, accompanied by a letter, to his brother in the hope of his putting it on the market. The brother regards it as a joke, and, while trying to get the atomizer, accidentally kills himself. Prewet! he is gone, to the amusement of the messenger boy who has carried the package. The boy reads the letter, and at once sees the amount of fun he can get out of it, so he tips it. Struggling along the avenue, he is followed by a dog by a chain. Swiftly and a dangle chain is that is left with the girl. Next, a dog with a fruit stand; first, the fruit stand is made to disappear, then the dog himself. Two expressions are lifting a heavy trunk from the back of the boy appears. Same result—trunk vanishes, as do the expressions, with another squirt of the fluid. The wedding party is just leaving church when this young imp comes along. The groom vanishes, and the bride is thrown into hysterics.

into the park he wanders, and many and intricate are the tricks he plays. Finally, he enters a restaurant, and, after almost throwing the place into a panic, goes to pay his check. Instead, he, with one sly, chloroforms the young lady cashier and then steals the cash register. He is followed by a mob of his victims, who, by this time overcome the influence of the fluid and become reincarnate. Halting on the road, he turns on his pursuers and effects their disappearance one after another as they approach him. A copper steals up from behind, but he is caught, and is carried off to the station house. With a policeman on each side of him, he appears before the judge. Picked up the atomizer, he gives it a squeeze and vanishes instantly, leaving the judge and officers dumfounded. Length, 652 feet.

**HONESTY IS THE BEST POLICY.** A Pathetic Story of Life in the Slums (Edison).

**Struggle of seven:**—The story of poverty—in a small room in the slum district of a great city, a poor, sick mother, with her two boys and a girl, is struggling to keep her little home together. The girl cares for her little brother and sick mother, who slowly becomes worse. The children realize that they must have a doctor or their mamma will die. One Omaha of Elizabeth went to the home of a prominent doctor and beg him to come and help their mamma. They have no money and he cruelly drives them away. The boys and girls are crying in the street they are met by a newspaper, who learn the cause of their sorrow. Cheering them up, he gives half his papers to the little boy to sell and to the little girl he gives some money that she may buy flowers and earn more. The two children hasten away.

**Cafe.**—The little girl tries to sell her flowers and a paper and lays his pocketbook on the table while waiting for change. A mean thief steals the purse. The boy is accused and is about to be arrested when the gentleman's kind-hearted wife interferences and he is released.

**The Test of Honesty.**—The little girl finds a purse and returns it to her mother, who has become worse. She must have medicine. The little girl decides to take some of the money from the purse and procure the medicine. (The drug store.) The medicine is obtained. The struggle between right and wrong. Right conquers. She runs out of the drug store, crying, and returns the money to the purse.

**The Prayer to Heaven for Help.**—She reads a notice of the lost pocketbook in the paper and sends a note with her little brother to the owner of the purse. The prayer is answered.—The loss of the purse arrives and identifies the property. He notes the miserable condition of the mother and children. Leaves some money on the table. After his departure, the mother and children are left to die (description begin to arrive); also the best doctor in the city for the sick mother. Honesty receives its just reward. Length, 640 feet.

**THE PURA CHANGES INTO A BUTTERFLY** (Great Northern Film Co.)—Shows the mother of a pretty peasant girl who gives up her home in the country for city life. Here she meets a man finally settles down to happy married life. Length, 459 feet.

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**AN HONEST NEWSBOY'S REWARD** (Labin).—A deserving innocent little lad, thrown on his own resources at a tender age, helping his mother and sister to keep "the wolf away," uses his spare moments in selling papers. An old merchant drops a bulging wallet while crossing the street, which the boy sees and attempts to restore to its owner. He throws him to the ground. The merchant takes him to the hospital. The boy hands the wallet to its surprised owner, who gives him the contents and his address. Restored to health, he visits the rich man's place of business and there he is received with kindness and given work. Instead of frittering his time, his nights are spent in study, and being of a mechanical turn, he invents a machine calculated to save his employer many thousands. His superior qualities are recognized by his employer, who rescues him, as a reward for his changes in the fortunes of the little family from wretchedness to affluence, and sets him up in place of darkness, all reward the aggressive little hero. Length, 745 feet.

**TWO LITTLE DOGS** (Labin).—"Pat" Clancy and "Helo" Dietrich work together as laborers. On their way to work one buys a paper and reads of "a family being saved from hardship by their pet dog." Much affected by this story, they "knock off" work and buy dogs, which they take home. They then fight the two families participate in the melee with such vigor that the cops interfere, where another discussion starts, and dogs, police, Irish, Dutch, old and young, pile up in a compact mass. Length, 210 feet.

Pathe Freres issue:

**BEATRICE GENU**.—This picture is an illustration of the story of Beatrice Genu, the young woman who planned the murder of her guardian, in Rome, in the year of 1868. We see Francesco Genu, who is an extremely gruff and cruel man, with Beatrice, who is his ward. He makes her to help, but she spurns his entreaties for she has one who is dearer to her heart by the name of Guido. She tries to come to the aid of her guardian, but he is in the castle, which he does, and gains access to her apartment by means of a rope ladder, which she lowers from the window. We see the plan of a nefarious crime, and while he goes to get the aid of two ruffians, she drops the old man by putting a portion in his way, and he falls, suffering the effects of the poison and retires to his room, where he has in his supper on his table. He returns with his assistants and they enter the old man's chamber and while he is sleeping sink a knife into his heart.

They throw the body from a window and make it disappear, but the next morning the old man heard the excitement rush out and find the corpse of their master lying in a heap under the window. They immediately pursue the murderers, and overtake them in a lonely spot in the woods, where they kill Guido and one of his companions, but spare the other fellow, who promises to reveal the secrets of the plot.

They take him back to the castle and there confront him with Beatrice, who is apparently in deep grief over the body of her dead guardian. He accuses her of being the instigator of the crime and she is taken to prison.

The last picture shows her in the prison and submitting to the tortures of the strappado, but she never discloses the name of her murderer and hangs in the affair. Finally she is confronted with the body of her lover Guido, and realizing her loss, she kills Guido and is condemned to die on the scaffold. 770 feet.

**THE NEW MAID**.—Two men and a woman, prominent criminals, are seen in their lodgings, when one of the fellows reads an ad from the paper, calling for a new maid in the residence of one of the rich families of the city. The woman gets out and calls at the stated place and secures the position. Returning to the care of the thieves, they proceed to dress her and give her of sending an accomplice with her to rob the house. They take an old trunk and carry the roughs gets into it and they strap the lid down and carry it to the house as the young woman's baggage. The lady comes in and sees her and her luggage and shows her to her room. As soon as the mistress goes out the girl releases her and she compels and they await developments.

After supper the mistress drops into a quiet slumber, and her son, who noticed the beauty of the new maid, steals up to her room and is making love to her. He waits until she is asleep and goes to bed. Suddenly they hear footsteps on the stairs, and she hides the boy in the trunk. The man of the house, having seen an eye for her, follows him up to pay the pretty maid a visit. The old fellow makes things interesting for the young man, who thinks he hears his wife coming and he too is put in the trunk with his son. Immediately the lady comes in and she notices the trunk, and she opens it, and she sees the man and the boy, and she is both prisoners, and going through the house and all the relations and money and property.

When the mistress awakens, she hears the noise of the prisoners in the trunk, and making the discovery, she calls the police, who take her to the station, and, upon opening it, the woman is brought to see her husband and son in it. She soon realizes the meaning of their peculiar

imprisonment, and, after giving them both a good beating, she falls hysterical in the arms of an officer. 721 feet.

**RUFFIANS TREASURED**.—We see a strong man who gives establishment a beating, the dealer of which he and another man are proprietors. After the performance the two men leave and go to a cafe, where they drink and wait for their friends. While they are seated at a table counting their money they are seen by two ruffians, who follow them and wait for them. The two men, who are alone, each going his respective way, and as the streets are crowded with people, they are not confronted by the toughs. They, not realising the terrible strength of the Hercules, grab him, and in a moment he is down. The ruffians, waiting in the air like a piece of cloth and casting him into the gutter, and then they go to the other man, who are worse for their experience, noble off and meet the other man. They attack him, and he, being a skilled athlete, gives him opposition on his back and carries him to the police station and turns him over to the law. 165 feet.

**ASPRUKAY FISHERIES**.—This picture shows the fishermen setting out for the fishing banks, and one would judge from the happy smiles that toward their faces that they were starting out for a pleasant trip, and so no doubt it is to them, hardly surmises that they are not. The next view shows them casting their nets, and then we see them dragging and throwing the fish by the tons into the boats. The boats are crowded with fish, and a fine big fellow about four feet long and gathered around him the fishermen, who are all laughing.

The last scene is the return home, when the boats at full sail start for port with their wonderful cargo. 105 feet.

**PECULIAR PEOPLE**.—This beautifully colored film shows a man who takes two marionettes out of a case and places them on a table. He retires and immediately they become alive and move around the room and do many interesting things, such as smoking and drinking. They then return to their original inanimate state and are motionless puppets when the man again appears. He now moves them apart and places them back in the cabinet.

He next takes a doll and causes beautiful girls to appear and dance and do many graceful things and disappear into space. Then we see a clown who does tricks and a girl who does a dance into space.

Finally we see an ensemble of all the characters. Who are very much alive, and form a beautiful picture. 303 feet.

**GRANDFATHER PILLA**.—A young woman sitting on a bench in the public park is annoyed by an old man sitting next to her and paying her no attention. She is very angry. Remembering this ridiculous situation, the young lady rises to leave, but the old man tries to stop her, so she pushes him down and in so doing she gets some peaceful quarters.

The old girl, disgusted, starts reading his paper, when his attention is attracted by an advertisement of some wonderful pills.

This remarkable medicine restores youth to the most decrepit and feeble. Charmed by the prospect of once more being blessed with youthful strength and energy, our old beau goes to the specialist, accompanied by his grandchild, and purchases the medicine.

Arriving home, he takes one of the lozenges, and, feeling quite nimble, he gets out and starts forgetting, however, to lock the pills away in a glass bottle.

The grandchild, being now alone, breaks the glass window, grabs for the pills, and, having eaten a whole lot, he goes to bed. He awakes, frowning through his young veins. He expects a table on his way out and, coming across some moving men, he is surprised to find a man in a suit. The man aside and has soon placed the piece of furniture in the van. From there he goes to the street, where he is surrounded by a crowd of people, the clutches of the police by throwing the patrolman over the fence. He is then taken to the police station, where the old people's sitting room. The grandfather wanting to punish him for his escapade, looks for him. He is then taken to the police station, where he is taken across his knee given him a sound thrashing, and, expelling him from the room, sits down, smoking a good cigar. 541 feet.

**DOUBTLE SUICIDE**.—A young woman is seated in a room, awaiting the arrival of her fiance, who is coming to ask the old man for his daughter's hand. The young lover is soon on the scene, and he is greeted by the old man with love. The unfortunate young Romeo does not stand very high in the estimation of his grandfather, but he makes his proposition the infuriated father strikes him over the head and promptly ejects him from the room. The young man, however, does not give up at the failure to win his suit, is seen entering a safe, where he has hidden a quantity of money, that they commit suicide together. The maiden, on receiving it, hastens to meet him. The next picture shows the young man, who is now obliged to go to a lonely spot in the woods, to hide his last farewell in the arms of his fiancee. He is then seen to point a revolver at her head, but just as he is about to fire they are frightened away by a quarter clock by. They go to another part of the



dismay he finds his work ruined. The woman's husband, furious, refuses to accept the portrait and orders the artist off his property.

For revenge, the disappointed painter and his friends secure a horse and return to the house where the master is seated in an easy chair on the lawn, and, tying the animal to the rungs of the chair, start him off and drag the infuriated man all over town, followed by his family and howling mob. 442 feet.

**POOR FURY.**—A woman is seen feeding her cat and is as attentive to it as though it were a child. When puss finishes her delightful repast she jumps up and sits on the woman's lap. Then, ready, she puts her in a basket and while she is preparing her own toilet the maid enters and takes the cat to the street. She has not gone very far when she meets the old of her heart, a policeman, who takes her to a cell. They sit on a bench and the policeman lays the basket beside him. The cat, in the weight of their love making two mischievous boys steal the cat and place a rock in the basket instead. The woman goes high up in the clouds. After dangleing in midair for some time she finally drops in from outside, grabs the cat in high glee and takes her to the cher, who soon converts poor puss into a

The woman in the meantime misses the cat and starts in pursuit of her maid, whom she soon overtakes, and they in turn follow the bad boys and the kite. Finally, tired and worn out, she drops in to the cafe and orders some of the rabbit which

appears on the bill of fare. The proprietor goes into the kitchen and dishes it up and while there he has a quarrel with the cook, and, in a fit of revenge, comes into the dining room and tells the woman of the fate of her cat, and proves his assertions by producing the fur. The woman, wild with rage and sorrow at the loss of her pet, attacks the cook and his employer, and is soon avenged, for she breaks everything in the place, giving both men a terrible beating. 459 feet.

### Kleine Optical Company issue

[illegible]

and as he does go he has a vision, in which appear his family. He sees himself, viewing his wife and children, and the thought of what life would be to them without him gives him such strong convictions of his responsibility that he promptly abandons his plan and continues his quest for work. At a Summer garden he delivers a speech and elicits the approval and sympathy of several theatrical men. He concludes arrangements with them, signs a contract and connects himself with a musical company in order to enable him to provide financially for all his immediate wants. Photographic subjects of sufficient number and steadiness are perfect.

**THE PARALYTIC'S VENGEANCE** (Raleigh & Roberts).—A touching drama is enacted in this picture. The artist, who is a paralytic, is married to a pretty wife of an artisan. In the absence of the latter, the former visits the wife, and as his advances are repulsed he becomes bitter. He is discharged from his work, which drives him to desperate straits to provide for his wife and her paralytic parent. Bored with his life, he goes to the police station, where, watched by the warden, who summons the police and is successful in procuring the arrest of his victim. Glancing over his shoulder, he sees the home of the artisan to which he has been taken. He returns to the home of the artisan to avenge the wife. In an altercation and struggle he falls over a table, which puts him within reach of his wife. His wife, who senses his intention, attempts to clutch his throat and strangle him, thus ending her persecution to which his family has been subjected. Well dramatised and good acting. Length, 144 feet.

## Latest Films of all Makers

### BIOGRAPH.

The Man in the Box.....	544 ft.
The Invisible Fluid.....	662 ft.
Mixed Babies.....	550 ft.
'Oatler Joe.....	877 ft.
The Romance of an Egg.....	617 ft.
Thompson's Night Out.....	718 ft.
A Night of Terror.....	923 ft.
His Day of Rest.....	801 ft.
When Knights Were Bold.....	905 ft.
The Music Master.....	500 ft.
The Sculptor's Nightmare.....	679 ft.

Three Sportsmen and a Hat.....	387	ft.
Mr. Brown Has a Tile Loose.....	254	ft.
Carnival at Nice.....	567	ft.
Battle of Flowers in Nice.....	224	ft.
Mischievous Diabolo .....	157	ft.
The Marriage of a French Soldier .....	847	ft.
Unlucky Luck .....	240	ft.
Warren at Play.....	300	ft.
Toughy Match .....	300	ft.
Silver Avon .....	284	ft.
Daddy's Snicker .....	857	ft.

**EDISON.**

Honey is the Best Policy.....640 ft.  
The Blue and the Grey.....1,000 ft.  
The Painter's Revenge.....745 ft.  
Skinny's Finish.....605 ft.  
Curious Mr. Curio.....680 ft.  
The Gentleman Burglar.....1,000 ft.  
Bridal Couple Dodging the  
Cameras.....785 ft.  
The Merry Widow Wails Crase.....705 ft.  
Nero and the Burning of  
Rome.....1,050 ft.  
Tales of the Tenth Century.....750 ft.  
A Country Girl's Seminary Life  
and Experiences.....1,000 ft.  
Animated Snowballs.....794 ft.

[illegible]

## LEGATAS

The Little Madcap.....	600 ft.
The Tragedian.....	400 ft.
Just Like a Woman.....	500 ft.
I Can't Read English.....	450 ft.
The Gentle Sex.....	750 ft.
An Animated Doll.....	750 ft.
Peck's Bad Boy.....	1000 ft.
Don't Pull My Leg.....	425 ft.
James Boys in Missouri.....	1000 ft.
A Lord For A Day.....	850 ft.
Hypnotising Mother-in-Law.....	652 ft.
Juggler Juggles.....	418 ft.

...ford and Cambridge Boat		
Race	180	ft
Steel Industry	310	ft
Lost Pocketbook	724	ft
Best Winning Number	400	ft
Central Samaritan	500	ft
The Carnival at Nice	334	ft
The Basket Maker's Daugh-		
ter	560	ft
Antine Bagacity	584	ft
Scotland	500	ft
An Extraordinary Overcoat	377	ft
End of His Paper	174	ft
Sunning for Office	524	ft
Sixty Years After	650	ft

**KALEM COMPANY (INC.),**

The Female Bluebeard.....	_____
Sailor in Philippines.....	835 ft.
Man Hunt.....	815 ft.
An American Soldier.....	_____
The White Squaw.....	_____
Kidnapped for Hate.....	_____
Dolly, the Circus Queen.....	_____
With the Fleet in 'Frisco.....	900 ft.
Night Riders.....	815 ft.
The Underdog.....	725 ft.
The Moonshiner's Daughter.....	805 ft.

Forward Orderly .....	864	ft
He Is Capricious.....	834	ft
Good Thief.....	517	ft
The Perverse Statues.....	90	ft
The Uncle from America.....	894	ft
Logan Magic Powder.....	227	ft
Tommy Has the Spleen.....	804	ft
The Bargeman's Son.....	610	ft
Dreams and Realities.....	807	ft
Country About Rome.....	354	ft
Mariners of Naples.....	240	ft
Richly Illustrated.....	744	ft
The Wand Has Lost Its Magic.....	217	ft

## KLEINE OPTICAL COMPANY.

The Old Actor.....	480 ft.
The Paralytic's Vengeance.....	614 ft.
Faithful Governess Rewarded.....	517 ft.
Penitent Poet's Luck.....	760 ft.
Cast Off by His Father.....	551 ft.
Usefulness at an End.....	760 ft.
The Saloonkeeper's Nightmare.....	430 ft.
Held for Ransom.....	760 ft.
A Poor Knight and the Duke.....	
Daughter.....	820 ft.
The Effective Hair Grower.....	224 ft.
The Cat's Revenge.....	227 ft.
Clarinet Solo.....	117 ft.
Magic Dice.....	187 ft.

Boxing Englishman.....	130
My Cobby Wife.....	330
Paternalist Indian Pigeon.....	194
Unpleasant Difficulties in Society.....	490
Maneuvers of Artillery.....	490
The Memory of His Mother.....	500

**REVIEWS.**

Boston Normal School Pageant.....	975
The Miser.....	900
The Little Peace-Maker.....	120
Pranks with a Fake Python.....	532
Slide Show Wrestlers.....	483
Hunting Teddy Bears.....	308
The Miser.....	900
Curiosity Punished.....	564

Up-to-Date Clothes Cleaning.....	210 ft.	The "Merry Widow" Hats.....	566 ft.
Justinian's Human Torches.....	187 ft.	The Bride's Dream.....	823 ft.
A Fake Diamond Swindler.....	586 ft.		
A Lover's Hazing.....	468 ft.	<b>GREAT NORTHERN FILM CO.</b>	
Catholic Centennial Parade.....	950 ft.	The Pupa Changes Into a But-	450 ft.
A Lover's Hazing.....	458 ft.	terfly .....	858 ft.

**PATHE FRERES**

Beatrice Cecil	770 ft.	Mr. Drawes (comic)	410 ft.
Ben's New Maid	721 ft.	The Flight from the Seraglio	625 ft.
Bushman Thrasher	164 ft.	Winter Manuevers of the Nor- wegian Army	515 ft.
Ashtakhan Flabberies	295 ft.	Wings and All the Girls	574 ft.
Peculiar People	893 ft.	Emperor Nero on the Warpath	350 ft.
Ben's New Maid	721 ft.	Honor Lost—Everything Lost	639 ft.
Doula Snidde	690 ft.	Dog-Training	220 ft.
Victim of His Honesty	360 ft.	Ben's New Maid	721 ft.
Unlucky Artist	442 ft.	The Champagne Bottle	187 ft.
Poor Pump	439 ft.	A Modern Naval Hero	718 ft.
Ben's New Maid	721 ft.	Inles and Antonio (Boner)	250 ft.
Messenger's Mistake	328 ft.		

BY THE COURT:

[illegible]

**VITAGRAPH.**

A Occasional Porter.....	228 ft.
A Pocket Book.....	229 ft.
A Complicated Duel.....	228 ft.
The Selish Man.....	467 ft.
The Beguive.....	400 ft.
A Bachelor's Baby; or, A Gen- eral Introduction.....	450 ft.
The Determined Lovers; or, Where There's a Will.....	500 ft.
An Innocent Victim.....	460 ft.
When Casey Joined the Lodge.....	335 ft.
Reverend Mr. Phrynos.....	915 ft.
Lones Case; or, Phrynos vs. Taylor	

**LUBRIC**

An Honest Newbarr's Reward	745	31	The Man and His Son	381	31
Two Little Dogs	750	21	Tricky Tricks	386	31
Mephisto's Admirer	758	21	The Road to the Road	391	31
Adventures of a Dog	763	21	Father's Lesson	400	31
The Hand of Fate	769	21	Hunting Deer	405	31
Two Little Dogs	774	21	Two Little Dogs	410	31
The Miser's Daughter	818	21	Catching a Dangler	425	31
Two Brothers of the G. A. B.	820	21	Nasty Siding	430	31
The Miser's Daughter	825	21	The Miser's Daughter	435	31
The Greed for Gold	830	21	Keep Near; or, She Would Be	440	31
A Gallant Knight	835	21	The Interloper Bath	445	31
Why He Signed the Pledge	840	21	The Gambler's Wife	450	31
A Gallant Knight	845	21	The Greedy Trunk Mystery	455	31
The Near-Signed Profane	850	21	Lord's Little Love Affair	460	31
Why He Signed the Pledge	855	21	Freddie's Jim's Luck	465	31
The Near-Signed Profane	860	21	The Greedy Girl	470	31
The Tale of a Pig	865	21	The Greedy Girl	475	31
The Automatic Laundry	871	21	Portland Stone Industry	480	31

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Swinging.  
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Know Too.  
Some Day, Sweetheart, Some Day.  
Trading Smiles.  
I Love You; the World is Thine.  
Summer-time.

### GENRE SONG SLIDES.

Mary.  
A Tear, a Kiss, a Smile.  
Tell Me.  
Art Dreams Never Told.  
Dear Lord, Remember Me.  
Because of You.  
Merry Mary, Merry Me.  
Sweetheart is Heaven.  
Dear Alabama.  
While You Are Mine.  
Good-bye, Annie Laurie.  
Bathing.  
In My Merry Oldsmobile.  
The Night Time is Right Time to  
Spoon.

### GLOBE SLIDES.

Cyclone.  
Baby Darling.  
That Little Sunny Southern Girl of  
Mine.  
Swinging in the Old Rope Swing.  
I Love You So.  
When Vacation Days Are Over.  
Common Sense.  
CHICAGO TRANSPARENT CO.  
When the Apple Blossoms Bloom.  
Pansy Mine.  
The Way of the Cross.  
A Little Cory Tail  
Just to Remind You.  
Hearts and Eyes.  
A High Old Time in Dixie.  
We Can't Play With You.  
Monterey.  
Last Night.  
I'm Jealous of You.  
Dear Old Iowa.

### GOLDTHORPE.

Are You Sincere?  
Don't Worry.  
Summer-Time.  
Everybody Loves Me But the One I  
Love.  
Some Day, Sweetheart, Some Day.  
It's Hard to Love Somebody Who's  
Loving Somebody Else.  
For the Last Time Call Me Sweet-  
heart.  
A Man, a Maid, a Moon, a Boat.  
THE ELITE LANTERN SLIDE CO.  
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Stop Making Faces at Me.  
Sweet Polly Primrose.  
If They All Had a Heart Like You.  
Gypsy Ann.  
When Autumn Tints the Green  
Leaves Gold.  
When You Love Her and She  
Loves You.  
Don't Worry.

### DE WITT C. WHEELER.

Bonita.  
The Town Where I Was Born.  
Are You Sincere?  
There Was Never a Girl Like You.

### What Does It Mean?

Mary, My Beatrice Queen.  
The Story the Picture Blocks Told.  
Mary Blaine.  
Love Days.  
Take Me to the Ball Game.  
Take Your Girl to the Ball Game.  
I Am Afraid to Go Home in the  
Dark.

### SCOTT & VAN ALKHEIM.

There Never Was a Girl Like You.  
Somebody I Know and You Know,  
the Rain.  
When the Nightingale is Nesting.  
Sweet Irene.  
By the Old Oak Tree Buckle, Lonesome.  
It Might Have Been.  
Girl from the Golden West.  
The Corn Is Waving, Annie.  
Two Little Baby Shoes.

### VAN ALLEN CO.

I'm Afraid to Come Home in the  
Dark.  
I Miss You Like the Roses Miss  
the Rain.  
Smarty.  
Just Because He Couldn't Sing  
Just Because Me and the World Is  
Mine.  
When It's Moonlight, Mary Dar-  
ling, Neath the Old Grape Arbor  
Shade.

### HEERY B. INGRAM.

Where the Catkins Lift Their Sam-  
mits to the Sun.  
Money Won't Make Everybody Happy.  
Mollie, Come Jump on the Trrolley.  
Among the Valleys of New England.  
Anchored.  
Love's Old Sweet Song.  
I'm Longing for My Old Green  
Mountain Home.  
L'noce.  
O Bunker Hill, Where Warren  
Fell.  
The Holy City.  
The Little Old Red School-house  
On the Hill.  
There Stands a Flag, Let Them  
Touch It if They Dare.

### A. L. SIMPSON.

You'll Be Sorry Just Too Late.  
Billy, Dear  
Childhood.  
Don't You Wait, Nellie Dear?  
Don't Ever Leave Me, Dolly.  
A Little Bit o' Sugar Cane.  
True Heart.  
Roses Bring Dreams of You.  
Hoo! Hoo! Ain't You Coming Out  
To-night.  
Just Someone.  
Saturday Even.  
When You Wore a Pinature.  
In Monkey Land.  
Dear Old East Side.  
Won't You Be My Baby Boy?  
Over the Hills and Far Away.  
You're just a little bit o' sugar cane.

### LA PINE.

Will You Always Call Me Honey?  
I Wish I Had a Girl.  
Maybe I Was Meant for You, Dear.  
Poor Old Girl.  
She's My Girl.  
I'd Like to Call on You.  
Base Ball.

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JUNE 27

No. 26

## Editorial.

### Are the Shows in Tenement Houses Doomed?

Who or what is the impelling force behind Tenement House Commissioner Butler which has caused him to issue an edict against the moving picture shows located in tenement house districts? His course of action is claimed to be based on the recent decision of a Brooklyn judge, and he "believes that such shows in tenement houses are illegal and intends to force any establishment not conducted in accord with the law to close." But is there any law which prohibits such places of amusement in tenement house property? If so, why has it been overlooked for so long? If such a law is on the statutes, the Commissioner has been lax in his duties by allowing so many of these theaters to be installed. To summarily take action to close them up now seems like injustice against the proprietors, many of whom have perhaps invested their all in the enterprise.

It is said that the majority of the places which will come under the ban are located on the lower East Side of New York City and that some of these places are conducted in a manner that is prejudicial to the community besides bringing disgrace upon the profession. If this is so it justifies any action that may be taken in closing up such places; but because some ignorant or greedy persons should openly violate the law is no reason why the punishment should be equally inflicted on other law abiding citizens.

It seems to us that the only legitimate way to decide whether these places of amusement should be allowed to do business in the tenement house districts would be to take a vote of the heads of the families who reside within a certain radius of each place. Let the fathers and mothers and law abiding citizens decide as to whether these places are desirable in their midst. If the verdict of the people should be against the nickelodeon proprietor he will then have no just cause for complaint.

The Moving Picture Association of New York, which is an organization composed of exhibitors, is urging the Film Service Association to co-operate with it in securing a modification of the stand taken by the city authorities. The building, health and fire departments are working in concert in the matter and imposing conditions that have caused the abandonment of many projects. The main argument advanced against such places is that tenement buildings do not afford adequate means of exit and that the quarters are too small for an amusement place. To meet these objections some of the managers have torn out the apartments above the storerooms and otherwise enlarged the quarters. The outlay in this respect has been very heavy and few of the men with such projects in hand have been able to undertake it. The authorities have thus far been unrelenting in the matter and assign as one of their reasons that if they did not maintain the position thousands of lives would be placed in jeopardy by men who seek gain without giving any thought to safeguards against possible accidents. They argue that no law applying to the safety of occupants of tenement apartments can be too strict.

It is not stated what course of action is contemplated to get the modifications desired, but during the coming week the programme will be pretty well framed up. The attitude assumed by the authorities indicates that they will not voluntarily make any modifications, and that if the courts are appealed to they will contest every step.

### Motion Picture Theatres as Insurance Risks.

The assertion that these places are largely responsible for dangerous fires is not borne out by facts, and to make such a statement casts a reflection upon the city officials in other departments which pass upon the safety of these places before they can be opened. Certain busybodies have taken every opportunity to exaggerate and make capital out of every trivial accident that has ever occurred in connection with the moving picture theater and this agitation has not been without its effect. Every possible safeguard is now adopted and the latest improved projecting machines are as safe to operate as an ordinary kerosene lamp. It is becoming more and more rare to have a record of any fire in a moving picture theater and if by accident a fire should ignite, the flame is entirely confined to the fireproof booth.

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Critics who like to theorize, and who do not trouble to delve into facts, frequently make statements in the public press which are calculated to work injury to this business. In a recent number of the New York Journal of Commerce the following article was printed:

#### MOVING PICTURE HAZARDS.

##### Interests of Fire Underwriters Not Yet Properly Protected.

Moving picture devices, are being introduced by the thousands all over the country. They are said at this time to be great money makers for the owners, and, therefore, they can pay an adequate rate. In some cities there are ordinances controlling the installation of these machines, but in most places there are none and the losses are beginning to be very frequent. It is suggested that the National Board of Fire Underwriters should frame a proper ordinance governing the installation of moving picture outfits, and that rating associations make a full charge, certainly not less than 1 per cent, for the hazard. Where there is no proper ordinance the charge should be 2 per cent, according to company managers.

We are glad to note that this brought forth the following more sensible comments on the hazards attending moving picture machines:

New York, June 17, 1908.

Editor of "The Journal of Commerce and Commercial Bulletin":

Dear Sir—I notice the article in to-day's issue covering the hazard of moving pictures. It is possible that the article may be misleading to many of the underwriters, particularly as a general statement of this character is often accepted without full investigation. Moving picture machines came into vogue like many other devices that on the surface appeared to be a certain class as a means of acquiring wealth quickly with the least amount of effort, consequently many types of machines were placed on the market—some practical, some defective. As the demand became general and their permanency established it became necessary, as in all such cases, to perfect the machines, reducing the hazard to a minimum, with the result that very few accidents have happened and few losses sustained by insurance companies, particularly in the metropolitan area.

Speaking of New York City, it might be interesting to the underwriters to know that the Department of Water, Gas and Electricity and the Bureau of Violations and Auxiliary Fire Appliances have jurisdiction and very strict rules governing the installation of moving picture machines. They compel the operators to be licensed, premises undergo monthly examinations, and the New York Board of Fire Underwriters has strict requirements both as to the construction of the enclosure and the installation of the equipment, and it is this supervision that has resulted in a minimum of loss.

It is, therefore, unjust for anybody to state offhand that "a full charge of not less than 1 per cent. be added for this hazard" without thoroughly investigating the situation.

T. W. MAYES.

New York, June 18, 1908.

Editor of The Journal of Commerce and Commercial Bulletin.

Sir—Having read the article in your paper yesterday and article by Mr. Mayes to-day in reference to the moving picture machine hazard, I take the liberty of supplying an important omission, namely the fact that the National Board in the 1907 National Electrical Code, 65A, pages 137 and 138, has already provided a specific rule for safeguarding the several hazards usually present in this business. While a charge can always be made by local boards of underwriters for non-compliance with these nationally recognized rules, such organizations cannot enforce them any more than they can the adoption of any other specification which they may furnish the assured to remove a charge in his rate. There is no excuse, however, for any municipality not adopting and enforcing such rules, which are not only essential for the protection of property from fire, but life as well.

The remedy, therefore, for the apparent serious menace attending these moving picture installations rests, first with the authorities, who should adopt and enforce the rules above referred to, as well as examine and license each individual operator; and, secondly, by local boards making such charge in rate in each case as will, by saving in premium, justify the expense of the safe and proper arrangement of the machines. The result of the application of the first named remedy would be positive, the second only contributive.

Yours very truly,

W. S. LEMMON.

It is obvious that the restrictions and regulations that are now imposed on these theaters make them very safe risks—far more safe than many other industries which enjoy a much lower premium rate. The constant improvements that are being made in moving picture apparatus, together with the strict supervision of the various department officials should be grounds for asking for a reduction of the premium rate, rather than an increase.

This number ends Vol. 2. "Lessons to Operators," by F. H. Richardson, will be resumed next week.

## ANOTHER TEST CASE.

The proprietors of moving picture places at Coney Island are preparing to lock horns with the Department of Buildings and the Fire Department on a question bearing upon the seating capacity of their places. Last week the authorities made a big reduction in the number of chairs in the places. They caused from 250 to 1,200 chairs to be removed from each place in order to permit more aisle room. This caused a heavy drop in receipts and the proprietors got together to see what could be done. They sought legal advice and during the past week replaced the chairs that had been removed. This has been done with the expectation that the authorities will proceed against them and afford an opportunity to make a test fight in the courts. There is no doubt that the authorities will act and arrests are daily expected.

Coney Island, by the way, is passing through a very discouraging period so far as the owners of places there are concerned. In a financial sense it is the poorest season the Island has had in several years. The crowds are there, but the money is not in sight. It is stated upon very reliable authority that the gate receipts at Luna Park have several times exceeded the receipts of any previous year since the park was first opened, but the money spent in the park is far below the figures that represent fair business. Similar complaints are heard in all quarters. In accounting for this condition of affairs those who venture an opinion say it is one of the results of the stringency occasioned during the past Winter by the closing of banks.

The moving picture men on the Island are having an additional burden to carry by the strict enforcement of the regulations applying to exits. Many of them have been put to considerable expense on this score. In a great many places extensive alterations have been required to force the exits called by the Building Department. In addition to this the booths or coops in which the picture machines are operated have been the object of strict attention during the past two or three weeks. All booths are now built up to the ceilings and covered with sheet metal both inside and outside. All tables in the places are now firmly fastened to the floors to prevent their being upset in case of a hurried exit.

## ORGANIZING THE OPERATORS.

Local, No. 35, of the Theatrical, Electrical, Calicum Picture and Projecting Machine Operators' Union of New York and vicinity held its first meeting at Coney Island last Tuesday night and made a substantial increase in its membership. The meeting was an open one and there were in attendance 62 applicants for enrollment.

The opening address was made by Mr. W. D. Lang, president of the New York Union. It is an interesting one, in which the members and applicants were admonished to avoid all antagonism in their relations with employers. They were urged to not indulge in petty complaints and technicalities, but to remember that the time is at hand to organize and not waste valuable moments in fruitless quibbling. Remarks were also made by several members in a similar strain.

Mr. Lang is a delegate to the National convention of the operators, which is to convene the second week of July next. It is probable that this convention will be held in Washington, D. C. It was stated that after this convention is held the permanent officers of the New York Union will be elected and other details will be arranged to put the Union on a permanent footing.

The Union will practically have supervision of the hiring and control of operators in their places of employment. A number of film renters have already informed the Union that they will call upon it for operators as they need them. The Union has practically pledged itself to the effect that those they assign to positions are qualified, that they fill their positions satisfactorily and that those who fail in this will be obliged to come up to the mark or leave the Union. At the same time the interests of the operators will be guarded.

Before Tuesday night's meeting advanced sixteen applicants paid the initiation fee of five dollars and one month's dues in advance. Forty-four applicants were enrolled and will qualify as members at the next meeting. Each applicant must produce a license card issued by the Department of Electricity of the city before he can be admitted to membership. Two applicants who could not produce license cards were rejected at Tuesday's meeting. The card rule is strictly enforced by the Union.

The next meeting will be held at the Star Theater, in Manhattan, on Monday evening, June 29. At this meeting it is intended to take up the adoption of a wage schedule.

## PICTURES OF REAL WESTERN LIFE COMING.

[From the Denver "Daily News" of June 15.]

Moving picture making was responsible for plenty of excitement and, incidentally, for the loss of a life while walking a wire 500 feet high, posing for a picture. The principal place of excitement was Roxborough Park, about twenty-five miles southwest of the city. Here H. H. Buckwalter had arranged for a thrilling picture of Western life and an invitation was sent out to the surrounding ranches for "about a dozen" cowboys to come in and take part in the riding scenes in the picture. They came all right and brought their sisters, cousins and aunts with them. And instead of a dozen the attendance numbered more than five hundred. Probably the most amazed people of the bunch were the actors and the picture men themselves. Francis W. Boggs, well known throughout the East as a leading man and the husband of May Hosmer, the star, was the "producer," or master of ceremonies. His business it was to write the dope and rehearse the people. Thomas A. Persons, a well known motion picture expert from Chicago, took Buckwalter's place behind the camera. With them they took a dozen or more actors from this city, and also Miss Pansy Perry, who is well known as a society girl and daring horsewoman.

## Runaways and Spills.

During the morning there were a dozen runaways and spills that threatened to bring the picture making to a sudden close, but luck was on the side of the photographers and before the clouds came up in the afternoon there had been twenty-two exciting scenes successfully pulled off and recorded on the long ribbon of celluloid. To-day the actors will be taken to Golden and posed in the connecting scenes to finish the picture, which will be put on exhibition in a couple of weeks throughout the picture shows of the East.

Buckwalter went to Eldorado Springs to make a picture showing a day's excitement at that resort. A crowd of several hundred excursionists from northern Colorado helped swell the attendance and when they found that a moving picture film was being made the anxiety to pose was most universal and everyone was a real artist in front of the lens. The thin man and the fat girl lost no time in getting into bathing suits and cavorting around in the sand, instead of the water, and a couple of the women and children and a child who didn't care to get wet sat along the sides and enjoyed the sights.

## Baldwin on Wire in Storm.

During the afternoon Ivy Baldwin started to walk the tight wire which is strung from cliff to cliff, more than five hundred feet above the stream. He had on his best tights, and was specially rigged out to do some surprising and hair-raising stunts in front of the machine. In sight of the multitude below he started out on the wire, and was approaching the middle when a sudden squall of wind caught him and almost blew him from the wire. A shout from below made the canon re-echo, but Baldwin caught his balance and stopped where he could wind his legs around one of the guy wires, hoping the storm would soon pass. Instead it increased in severity, and for more than an hour the little athlete was struggling on the slender wire to maintain his balance. His friends were at one end of the wire trying to shout encouragement to him, but the yells were drowned in the howl of the storm. Then the rain came, and with it hailstones that almost pierced the flesh through the thin silk tights. Baldwin soon found numbness overcoming him, and decided to make a struggle to get across and out of the storm. With staggering steps he plodded along, and finally was caught at the edge of the precipice by his assistant and drawn almost fainting into the little kiosks on the rock.

Buckwalter's plans cover at least two months of making pictures in Colorado, and various sections of the State will be visited in an effort to get thrilling films that will not only amuse the patrons of picture shows, but will avoid the constantly increasing grip of crime pictures that are being shown. Incidentally it is his object to get subjects based on Western tales, and set them in scenes that will boost the State and create a lasting impression and desire to visit the places where the pictures were made.

It is likely that before the fall ground will be broken for one of the largest motion picture studios in the world somewhere near Denver. Colonel W. N. Selig, the noted Chicago inventor and motion picture producer, will be in the city within a few weeks to decide on the plans which are necessitated by the constantly growing demand for films, and the further necessity of finding them where sunshine instead of electric lights can be utilized.

## MOVING AND TALKING PICTURES ATTRACT MANY.

Many Schemes to Empty the Theater and to Secure a Constantly Changing Audience.

The "talking" no less than the moving picture, is a form of entertainment that just now is perturbing theatrical managers not a little and which has obtained in this borough quite a foothold. That two regular playhouses should have been permanently given over to the moving picture shows in Brooklyn indicates how strong is the performance in which moving pictures are the principal feature appeals to a large part of the general public when the cost of admission is made sufficiently attractive, says the Brooklyn Eagle.

Brooklyn, in common with most other cities of the country, not excepting Manhattan, and continuing down to those communities which are not dignified by the title of city, has lately seen the rapid growth of the moving picture industry. Scores of small five-cent shows have flourished in nearly every part of the borough, not to mention a great number of penny arcades and other resorts in which the moving picture is made the foremost attraction.

With the conversion of the Park Theater, however, with its location upon the most important thoroughfare of the borough, and the large rental which is exacted for it, into a moving picture house, with a continuous performance from noon until midnight, a new element has entered into the local theatrical situation.

By some theatrical managers the moving picture is not regarded as entirely harmful in its effect upon theatricals, some even going so far as to say that it begets a taste for the theater, and the eventuality makes the audience seek the higher type of entertainment which the regular playhouses afford. However this may be, it is an assured fact that thousands of people now patronize the moving picture shows.

Although a recent decision of the United States Court has determined that there can be no moving picture reproductions of copyrighted plays without a royalty being paid to their owners, it is not believed that this will serve to greatly lessen the activity of the moving picture producers or will prevent them from giving an entertainment in which the dramatic element will be enhanced through the use of talking devices, which supplement the pictorial effect of the pictures.

At one show here there is no effort at reproducing sound by the instrumentality of the phonograph or similar talking apparatus, but behind the sheet upon which the pictures are thrown several men and women carry on the dialogue supposed to be enacted by the characters in the picture and other sounds, such as cheering crowds, applause, the noise of running horses, or tramping soldiers are reproduced by these unseen actors. The effect is naturally to add realism to the pictures.

To lend a still greater variety to the entertainments than even the innumerable subjects which can be represented by the moving picture affords, an effort is generally made to give one or two vaudeville numbers in which singing and dancing specialties and occasionally brief comedy sketches are offered, while the useful "sheet" is again brought into play for the illustrated song, which is an indispensable adjunct of all such performances.

In the Royal Theater, on Willowghby street, which has also been given over to an entertainment in which moving pictures play a prominent part, much the same order of programme is given, with the exception that vaudeville shares equally with the pictures in attracting an audience. There is also an orchestra of several pieces.

A visit to one of these shows on Sunday evening showed that this is the night on which the managers reap their principal harvest. Many were the schemes used to empty the theaters frequently and to secure a constantly changing audience. Although on this night the usual performance was reduced from a duration of something over an hour to less than half this time, the audience was delicately reminded to leave by the repetition of a picture. The big business is shown by the fact that many were standing throughout the entertainment and almost as many as the house could hold were unable to secure admittance until the evening was half over.

In other respects, the use of a "chaser," as it is known in vaudeville parlance, was frequent, but this did not make room for many who wished to see the performance, although early in the time the use of the repetition of a picture, several hundred people left the building.

## Moving Pictures to Invade the Church?

Rev. W. G. Archer, Who Has Already Introduced Stereoscopic Views and Illustrated Sermons.  
Thinks So



Under the above title the Louisville Courier publishes a long article on the illustrated sermon and the New York World and Boston Transcript also give large space to the subject. Many clergymen have come out strongly in favor of the innovation.

Rev. Dr. Kennedy, of Walnut Street (Phila.) Presbyterian church: "I have used the stereopticon myself with good results. The system reaches the people through the eye as well as through the ear and there are some who grasp picture explanation more readily than that which can be made by words."

"Anything that accomplishes good," said Rev. T. G. Brashers, of Park Memorial church, "is to be commended if the means are right. There has been a tendency, some people think, to make the church a lecture bureau but Christ used various illustrations to make Himself understood."

"The idea is generally proper and commendable," said Dr. W. J. Darby. "The pictures serve to hold and fix the attention, they make the service attractive, they aid the minister in making his sermon of the sort that leaves a good impression. I do not believe that pictures will ever become to be generally used in church services, but the world is traveling rapidly, changing rapidly and in that my idea may be wrong."

### Need to Modernize Church.

Here is what Secretary Mogge, of the Y. M. C. A., says on the subject: "I believe that the moderate use of the stereopticon and of moving pictures for illustrated songs and sermons in the church will prove helpful in attracting, interesting and instructing larger audiences than the usual stereotyped service. Certainly if modern conditions are handicapping the church in reaching the masses it is worth while to try any legitimate method to gain their attention. Numbers are not the only thing to strive for but a minister might just as well preach to a crowded church as to a lot of empty pews."

"Illustrated songs and sermons appeal to the eye as well as to the ear, therefore should prove more effective. The essential thing is to appeal to the heart and the convictions. Entertainment is not enough. Pictures will never take the place of preaching and teaching, but can be made a valuable aid. The church needs to be modernized to the extent at least of appropriating and applying the best things of the world that are of themselves clean, useful and attractive to the securing of spiritual results. I think we make a mistake to let the devil have a monopoly on so many of the good things."

## Notes and Comments.

Overloading with explosives makes a gun burst. Overloading with too many theaters is bursting up the moving picture business in many of the smaller cities.

Harry Marion, formerly chief of the slide department at Helf & Hager's publishing house, is now in charge of the park booking bureau at Len Spencer's Lyceum.

The film renters say that just as soon as the dime theater men begin their howl for a general change of film every day, then the rentals will be doubled. Yes, but where is the supply to come from?

The Film Association killed the strife and animosities that existed between the film bureaus and brought about an era of good feeling and friendship among the film men. A good strong association among the slide men would do the same thing.

A few months ago a downtown firm almost had the monopoly of the slides used in the better class of theaters in this city, but it looks now as if the game had fallen into the hands of DeWitt C. Wheeler. And, by the way, Wheeler is producing some magnificent work.

It is so easy to mistake fox fire for real flame that many people follow the will-o'-the-wisp, believing it to be actual fire. So it is with genius. That is the reason one of the editors, or, for the matter of that, both of the editors of one of our contemporaries mistake the enthusiasm of callow youth for the actual fires of wisdom. That great teacher, Experience, will in time show them how ridiculous they are.

One of the largest film rental agencies of this city and one that has been making the hardest kick about copied films, is serving its customers with copied lantern slides. Consistent, isn't it? Well, several of its customers have discovered that they are getting copied slides and now there is going to be a ruction. This same firm has been the recipient of many compliments for square dealing, and now they are passing out counterfeit slides.

That moving pictures sometimes corrupt the morals of children was brought forth yesterday in the Children's Court, when August Treude, 15 years old, of 504 First avenue, was arraigned before Judge Olmsted on a charge of grand larceny. He told the Judge that seeing moving pictures had inspired him to become a burglar. He pleaded guilty to robbing his employer's place of business of silverware and other property valued at \$85.—From "New York Herald" of June 21.

Joe Haffey has left the Imperial Moving Picture Company. Joe was superintendent of the film room and he sent the wrong reel of films to Waterbury. The films came back with a big kick and then Bill Steiner, the general manager, waltzed into the film room and asseverated with so much pungency that a lambent flame filled the room and glowed with so much refulgency that Joe Haffey thought it was moonlight and went to bed. But he woke up presently and found that Jack Chubb had been made Superintendent of the film room and that the name of Haffey was no longer on the payroll.

Many people believe that the frenzy to open moving picture shows has spent its force. They call attention to the fact that it is well-nigh impossible now to send a film over a circuit like was done when there was only one show in a town, because if the rival house has the film one week and the same film comes to the other house the following week they won't take it, as it means the reputation of being slow and behind time. This, of course, means that film bureaus must carry probably fifty films where ten would have sufficed when the old circuit plan was in vogue. Another reason to believe that the business is settling down to a solid business basis is that many of the film rental bureaus are leasing the large theaters and buying up the better class of small ones and conducting the shows themselves. This is not generally known, but the fact remains. It will, no doubt, soon become difficult for some people to get films if this continues.

## Trade Notes.

The State of Idaho is the latest to adopt the system of advertising its resources by photographs and motion pictures.

**Coffeyville, Kan.**—The four moving picture theaters in Coffeyville, the Jefferson, Odeon, Theatrorium and Pekin, all report good business in spite of the hard times.

**Columbus, Ga.**—Mr. J. W. Murphy has sold his interest in the Elite Theater to Mr. Sid Farley, and Mr. Farley and Captain Little are now the owners and managers of that popular amusement house.

**Walter Kelly**, formerly with the Neil-Burgess County Fair Company, is making a success of the Park Theater in Rockville, Conn. No vaudeville—only the best selections of motion pictures and songs.

**Colorado Springs, Colo., June 12.**—The Electric Theater, one of the prettiest moving picture parlors in the West, opened yesterday, under the management of Messrs. Shuster and Walker.

**Monterey, Cal.**—A license fee of \$60 per year, payable semi-annually, has been decided upon for moving picture shows, which is a reduction from the former rate.

**Rochester, Minn.**—The Mayor of this city has vetoed an ordinance imposing a license fee of \$15 per week on moving picture shows. His action was influenced by a petition presented by many of the best business men in town.

The National Moving Picture Supply Company, 123 Fourth avenue, New York, is a new concern managed by Mr. Campbell. They deal in all standard makes of machines and make a specialty of repair work.

**Lorain, O.**—The Dome, the new moving picture theater in the Andrews Building, was opened Saturday by L. A. Gibson. The theater was again closed for necessary improvements and will open again about the middle of this week.

**Herrin, Ill.**—Austin Hill and Ransom Little, proprietors of the Casino Theater in this city, are branching out into new territory. Last week they opened a place of amusement in Clifford and are doing a good business. This week they will open a show similar to the one in this city in Benton. These gentlemen have made a name in this line of amusement and never fail to have crowded houses. Both of these new shows will be in the hands of competent managers and will have the best service that can be obtained.

The Manhattan Film Rental Company, 122 East Twenty-third street, New York, have added some new theaters to their chain of houses. They now control houses at Stamford, Saugerties, Bennington, Catskill, Rye Beach, Block Island and are looking for other locations. They have also opened a Southern agency, the International M. P. Supply Company, 421 L building, Norfolk, Va.

We had an inquiry the other day as to where slides of the Presidential possibilities could be obtained. In one of the large theaters a fine portrait of Secretary Taft was being shown and we learned that the slide came from the Henry B. Ingram Company, of 42 West Twenty-eighth street. Calling at Mr. Ingram's studio, we were shown slides of Taft, Bryan and other celebrities, and patriotic, emblematic and announcement slides for all purposes. The quality of the work of this concern does not need our recommendation.

The Kromograf Slide Company, 5 East Eighth street, New York, is a new concern that is putting out a line of announcement slides of more than ordinary merit. Besides being distinctly novel in style and coloring, the slides possess a quality that is seldom met with in this line of work. The price is also very reasonable. We understand that they are being sold in quantity to jobbers at 25 cents each. We examined a selection of the stock announcements and agree with such experts as Len Spencer and others that they are the best ever produced at the price.

**Savannah, Ga.**—The Superba offers a feature film which will be of intense interest to everybody, entitled "The Blue and the Gray, or the Days of '61." This film depicts a thrilling war drama of patriotism and heroism, Northern bravery and Southern chivalry and is non-partisan. It is along the lines of "Held by the Enemy" and "Shenandoah," admittedly two of the greatest war dramas ever written. This picture was shown in Charleston Monday and Tuesday and Manager Bandy last night received the following telegram: "The Blue and the Gray shown to 2,400 people Monday and up to 8

o'clock to-night to 2,100. They are blocked across the street and all traffic is stopped." Mr. Bandy invites all the old Veterans to witness the production of the great picture free of charge.

Mr. James D. Law, of Philadelphia, who is doubtless known to most of our readers as a writer on moving picture topics in every branch of the art, from criticism to the composition of the highest grade of dramas, has recently devised a unique style of advertising to which he has given the name "Motographic." The adjective is well chosen, as Mr. Law's creation will certainly attract notice—the first requisite of an ad. Many of the leading newspapers of the country have secured Mr. Law's services in this connection, and we are pleased to call attention to his card in this issue of The Moving Picture World. Advertisers, big or little, who wish to use ads, that will stand out and be read, should lose no time getting in touch with Mr. Law, as we understand his plans necessitate accepting only a limited number of advertisers for every paper or magazine in which his ads appear.

**Kingston, N. Y.**—The Bijou Theater (George Carr, manager), one of Wilmer & Vincent's enterprises, has closed for the season. It is reported that its neighbor, the Novelty, one of Higgins & Leeper's houses, will follow suit in a few days. The Lyric, owned by Pease & Mann, in the lower part of the city, is installing a cooling plant and will keep open through the Summer. It is rumored that the Bijou, the handsomest house in the city, is for sale. Report says that Wilmer & Vincent, the owners, feel offended because the authorities allowed other houses to open when it was conceded by everyone that they were just patronage enough to make one house a paying institution. They came to Kingston and at an investment of fully \$10,000 transformed a building into one of the handsomest dime theaters in America, and which has been patronized by our very best class of people. Last Winter, when the season was at its very best, they were hit hard by the smallpox scare and compelled to close for several weeks. After they opened last Spring and business began to resume its normal flow, a firm of White Plains builders, Higgins & Leeper, leased a building only two doors from the Bijou and started the Novelty. Tart split the patronage, and although the Bijou remained and is still the favorite house, it greatly reduced the patronage of the same. Wilmer & Vincent, the owners of the Bijou, are old and experienced amusement managers and they can be depended upon to know whether two first-class houses only two doors apart can be depended upon to pay in a town like Kingston. Higgins & Leeper, owners of the Novelty, have had no previous experience in amusement enterprises and have taken a leap in the dark. There are many people in this city who believe their enterprise means disaster both to themselves and the owners of the old house. Yet while the amusement sky is so clouded it is reported that Phil Sampson, formerly owner of Sampson's Opera House, is contemplating the opening of a new moving picture theater in the neighborhood of the new United States post-office near Broadway and Prince street. Dollars to doughnuts, if Phil says he will win out, or if he loses money it will be somebody else's, not his.

### NEW COMPANIES.

American Kinetophone Company, St. Louis, Mo. C. A. Linbobb, 2,400 shares; G. Edwards, 2,400 shares; A. M. Balfay, 2 shares. To manufacture and deal in moving picture machines, etc. Capital stock, fully paid, \$50,000.

Cyclo Creative Company, Home Insurance Building, Chicago; to manufacture and deal in moving picture supplies; capital, \$10,000. Incorporators: Charles K. Sherman, James B. Phelan, Edward E. Gray.

### MOVING PICTURE ASSOCIATION.

Headquarters, 1291 Lexington Avenue, near Eighty-third Street, New York.

At a meeting held June 19, 1908, the Moving Picture Association of New York has taken steps to make its members felt in the matter of threatened interference with such establishments as are located in tenement houses. At the last meeting a committee consisting of Messrs. Joseph Driscoll, A. Weiss and Portale was appointed to investigate and co-operate with the film renters and others who intend to contest the ruling of the Tenement House Department. Mr.



Thomas J. Gilleran will act as counsel for the various interests represented.

All moving picture house proprietors of Greater New York who are not members of the Moving Picture Association should join for their own protection. The secretary will give full information on request.

MILTON GOSDORFER,  
Secretary pro tem.

#### THEATERS CLOSED.

La Crosse, Wis.—The Lyric, which was managed by Mr. W. J. West, has closed on account of lack of patronage.

Rochester, N. Y.—The Davidson Theater has been closed. Vaudeville and motion pictures at low prices proved a losing venture for Messrs. Chas. Gilmore and F. R. Luescher.

#### PROF. KELLOGG PHOTOGRAPHS WILD ANIMALS AND BIRDS IN THE MAINE WOODS.

Rangeley, Me., June 20.—With priceless moving picture films and data procured in the wilds of Maine of the habits, haunts and activities of the busy beaver family, caught for the first time in the history of nature studies, sets of films depicting bird, animal and insect life and information on the effect of music upon the denizens of the wild, Prof. C. R. Kellogg, a New York naturalist, came out of the Dead River regions around the Kennebec chain of lakes to-day, after a month's work in the haunts of mankind.

The Dead River region is the habitat of numerous large colonies of the interesting beaver family, and it was in the midst of these beaver colonies that Prof. Kellogg spent his days. With his special apparatus carried far into the woods where neither roads nor trails penetrate, Prof. Kellogg set up his establishment and was able to procure the most wonderfully interesting series of motion pictures of the beavers at work and at play in and around their spacious houses fringing the ponds they artificially create for their dooryards. He caught them totting large and good sized logs, rafting them down the stream with the skill of river drivers, adjusting them with intelligence remarkable for dam construction, and photographed them at work on tree felling.

He obtained valuable pictures in motion of clouds of beautifully colored butterflies; with his phonograph he got wonderful animal sounds, and songs of birds, the like of which he says man scarcely ever hears near civilization; a record of the bull moose calling to his mate, the weird night cries of the Indian Devil, the almost human cries of wounded rabbits and of the prowling loup cervier.

This material will be used by Prof. Kellogg to illustrate lectures on nature study and is the first attempt in this unique direction. With real pictures and real sounds simulated he hopes to set at rest many claims of nature fakirs and nature writers' theories.

#### CHICAGOANS LIKE THE NEW STYLE OF SHOW.

Chicago, June 23.—The Colonial Theater is drawing crowds at the presentation of the "Cyclo-Homo," the newest and most important development of the moving picture form of entertainment and which is fully entitled to the designation of "Advanced Moving Pictures." It is a happy combination of the lecturer, impersonator and the pictures, with musical and dramatic accompaniment, and Elmer, its promoter, has reason to be proud of the manner in which it was received to-night.

Mr. Lee has been laboring assiduously for four years on his subject. It is an amplified and elaborated combination of that which Stoddard and Elmer and Edison have been doing for years, and yet, as an entity, it is away from all of these.

The performance is a masterful one and is destined to longevity, since it appeals to the growing mind, and amuses the mind matured. Its value, aside from this, is its educational angle.

The pictures themselves are the best seen in this city and may truly be said to represent the last word thus far in the pictorial amusement line. With the incidental music, supplied by John Crook, the English composer, Mr. Lee also takes opportunity to add many dramatic effects to his description of the places seen and he also adds to his clever impersonations by skillfully introducing happy reminiscences, anecdotes and interesting sidelights on the characters of the noted people he impersonates.

To George Kleine, who is responsible for the pictures, is due praise for their clearness and perfection of detail, while Manager George W. Lederer has picked out another big winner as an attraction for his Colonial Theater.

Manager Lederer, of the Colonial, said: "The Lee show is really a tremendous hit from every standpoint. The consensus of opinion is that there is at least something new under the sun. The audience became wildly enthusiastic and applauded almost continuously, so much so that the curtain did not fall until nearly 12 o'clock."

The incidental music has been prepared by John Crook, the English composer. The literature is positively brilliant and sufficiently elastic to give opportunity for introduction of many happy sidelights, reminiscences, witicisms, anecdotes and shadings in which Lee is past master.

George Kleine, who has done probably more than any one individual toward the advancement of optical science and motography, is responsible for the unprecedented clearness, completeness and perfection in detail in this remarkable and intensely interesting entertainment.

George W. Lederer, who is constantly seeking and giving to the public innovations of the most admirable and enduring sort, has again seized upon what is very evidently a tremendous winner, and these two, with Henry Lee, may easily be said to have introduced to the public a genuinely new and welcome form of entertainment.

#### NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Wife's Devotion" is a clever dramatic subject.

"Winter in Northern Europe" is another of those scenic subjects of value.

"Student's Predicament" keeps the audience in a roar from start to finish.

"A Suburban Midnight Alarm." A very entertaining and laughable comedy subject.

"Brothers of the G. A. R." is a film full of dramatic interest to every one.

"The Pretty Flower Girl" is an excellent comedy, and richly colored.

"Circumstantial Evidence" is a good film of dramatic merit.

"Dr. Fink's Liquid Life Restorer" is a funny one and receives the most applause.

"Orphan's Easter Eggs" is a film that is beautiful beyond description.

"Buying a Cow" is a choice selection, embracing uproariously funny comedy.

"The Blue and the Gray" is one of the best reproductions of war scenes ever attempted and is also thrilling and interesting.

"The Justice of the Redskin" is an added attraction and is also a thrilling subject.

"Robbie's Pet Rat." This is a picture that keeps the audience in a steady roar of laughter; is also humorous and dramatic.

"A Tyrolean Drama." A picture with startling situations, pretty scenery and a grand ending.

"When Casey Joined the Lodge" is a happy-go-lucky comedy full of interest.

"The Slaves of the Czar" is full of action, strong dramatic scenes and lots of comedy.

"The Lost Coin" is described as a pathetic story of delayed justice.

#### ELEVATE MOVING PICTURES.

The social phenomenon represented by the "nickelodeon" is a development of our civic life that indicates an upward trend of the times and with a little care this popular form of cheap entertainment can be made to wield a most potent influence for good in the community. Let the proprietors of the moving picture theaters do what they can to gradually abolish the displays of "wholesale murder" which are now too often a part of the program, for it is a fact, whether we realize it fully or not, that we are growing away from the old standards of public entertainment and it will not be long before stories of "An Avenging Son" and "I'll kill my hated rival" will cease to hold our attention. Train robberies and safe-blowings are hardly the proper kind of intellectual food to spread before the plastic minds of children, for the impression that the rivet picture forms a part of the man's character later in life, and this latter fact no doubt often is responsible for a criminal act which otherwise would not have been committed.—Z. T. Reve in St. Louis "Post-Dispatch."



## CORRESPONDENCE.

Middletown, Pa., June 12, 1908.

Editor Moving Picture World, New York City:

Dear Sir—I write you to see if there is a movement on foot, and if not, isn't there some way to bring the film exchange dealers together to frame some rule whereby they can stop any moving picture theater from showing more than one film for 5 cents? There are two moving picture shows here, but the one is on its last pins simply because his place is too small to show but one film, but the other fellow shows two or three old ones, and by so doing he is ruining the business, and I know of other places in the same predicament. This thing of showing more than one film for 5 cents should be done away with, and the sooner the better for the business. I haven't yet received my June 6th World. Will you kindly give me address of the Edengraph projecting machine, and oblige. Yours truly, J. M. LENNEY.

[Address of Edengraph Manufacturing Company is 42 East Twenty-third street, New York.—Ed.]

## NORDISK FILMS ARE HONORED.

7 East Fourteenth St., New York, June 24, 1908.

Editor Moving Picture World.

Dear Sir:—We take pleasure to inform you that our main office has cabled us that we were awarded the first prize, a gold medal at the Cinematograph Exhibition held in Hamburg, Germany, recently, at which the majority of the high class film manufacturers were represented with specimens of their work. In addition to this we were awarded the prize of honor. Yours very respectfully,

GREAT NORTHERN FILM COMPANY,  
(Nordisk Film Co. of Copenhagen),  
Per Ingvald C. Oes.

## WHO CAN USE THIS MAN?

West Haven, Conn., June 10, 1908.

Moving Picture World,

Dear Sir:—Could you help me get a position as manager or cashier of some moving picture theater, or a position where I could learn the moving picture business or advise me in reference to same? I am a married man, forty years of age, good habits, etc. Had financial means once, but have been unfortunate.

If I could get something to do in this line that would pay my own expenses I could make arrangements for my family for a time, till I could better myself. I write you as I think the moving picture business has a great future and would

like to get into it. Trusting you will learn of something, somewhere, that will suit my case and thanking you in advance, I am  
Yours respectfully,

H. D. SUTTON, 666 Campbell Ave.

## FROM AN EXHIBITOR.

Washington, D. C., June 3, 1908.

Editor Moving Picture World.

Dear Sir:—With your kind permission, I wish to recommend through the columns of your valuable paper the Royal Reactor, a machine I purchased from Mr. Herman E. Roys, of New York. In speaking of this machine, I wish to state that since installing same my light is the best in clearness and brilliancy I have ever seen on alternating current; gives absolutely no heat, and the meter seems to be registering about one-third the usual amount. It is a great machine. Credit is due Mr. Herman E. Roys, the inventor, and I wish him success. Very truly yours,

FAYETTE MORGAN,  
Prop. Diamond Theater, Washington, D. C.

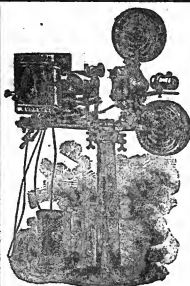
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New York and Chicago Approved  
*Eliminates Flicker,  
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Absolutely fireproof.*

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### Motion Picture Theatre

We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are Agents for Oxone, Oxylithe, Arco Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

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Advertisement  
that stand out  
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James D. Law,  
2828 Mervine St.  
Philadelphia.



the can and take out a large quantity of eatables of every kind, and the happy family get on the grass and enjoy a delightful repast, while the hungry thief looks on with envy. Length, 506 feet.

**WRECKLESS FLAMES.**—Fighting flames and firemen's services here to in a very good humor and personify many marvelous tricks in magic. We first see him dancing around a large urn, then passing his wand over it, flames are seen to shoot up, and out steps a beautiful maiden in a rousing fire. She brings a number of pretty girls out of the flames, and we see them all reviving in midair and forming many beautiful pictures. Flaming ropes, and we see one of which come a number of graceful girls; others join them and they form a grand ensemble and dance an extremely artistic ballet. Finally they all disappear, and old Satan is on the scene again doing a light fantastic dance. After this, the scene tells he juggles flaming torches till he goes up in a gush of fire, and we then see the group of girls again going through many beautiful dances. Length, 314 feet.

**MR. BOOZER GETS A FRIGHT.**—Returning home after a very late supper, Mr. Boozer enters his room and is preparing to retire, when all at once his attention is attracted to the clothes on the bed, which rise and fall as if possessed. His nerves not being of the strongest, such unusual proceedings frighten him not a little and he quickly departs to summon help. We see him returning with a neighbor, but the latter fees in error in witnessing the commotion and hastily unperceived cot. The other tenants soon become aware of the excitement and climb up to the man's room, but not one has sufficient courage to go near the bed. All at once the door swings back suddenly, great terror among the others, and all make a dash for the door. In the confusion and crush the husband is trampled and thrown in a heap on the floor and below. Help is summoned from the hospital and when the doctors arrive they find everything in a hopeless condition. After relieving the wounded, they enter the mysterious chamber and cautiously draw near the bed and remove the covers, only to find imprisoned in the blankets a poor, frightened little kitten. The neighbors now join the crowd, and Mr. Boozer and meet out to him his well-deserved punishment for the trouble and excitement he has caused. Length, 328 feet.

**MAGNETIC REMOVAL.**—A man reads an advertisement in the newspaper of a wonderful invention where, through magnetism, all the goods can be moved from one place to another without the slightest bother. He and his wife go to the office and engage the men to come and remove their furniture to their new home. They return to the preparation and find the furniture all gone and all go to a cafe to enjoy themselves while the work is being done. The men come and go and place the boxes, placing the furniture in the place set, and at the appointed time they turn on an electricity and everything is magically started to move, and soon the house is entirely dismantled, and we see all the furniture flying out of the house and along the street like living objects. Arriving at the new address, each article finds its place and in a short time the whole apartment is entirely settled and everything in its proper place without the aid of human hands. When the family return to their new home they are astonished and happy to find the place ready for occupancy, and when the man comes to collect the bill the head of the house is so much proud to settle with him, for all appreciate the great convenience of moving and are settled in their new apartment without any worry or labor. Length, 572 feet.

**OVER 200 ORIGINALS.**—The idea of using dogs for police duty originated in Europe, and has found favor in the United States, for they have recently been added to the New York force and this film gives us a clear idea of the intelligence of the animals and the advantage to be gained by their able assistance in running down criminals. We see them attack a man with a stick and conquer him. They also attack a thief, and after a fight of robbing a house and hold him at bay until the officer arrive. They do wonderful tricks of high jumping, and we see them carrying on their master's commands with almost human intelligence. Length, 328 feet.

**NOCTURNAL THIEVES.**—Here is seen an old miser preparing for bed, but before retiring he has his money and gold in his pocket. He is just dropping off to sleep when two thieves climb on the roof and come down through the skylight into the attic directly over the room. They proceed to bore a hole in his ceiling, but the noise awakens him, and jumping out, he does not take time to dress, but starts off on a bicycle for the police. He has a long way to go on his bicycle, and it is not until he has reached his room the thieves jump out of the window, seize the bicycle and escape. We see the thief as he sees how he was fooled, he and the officer set out in pursuit of the thieves. They are fortunate in starting an auto on the way, and the thieves climb, and in a short time catch the fleeing burglars and arrest them. Length, 524 feet.

**THE FAT RABBIT.**—This extremely funny picture shows the antics of a baby weighing not less than two hundred pounds. She is amusing herself by helping herself to a piece of bread and jelly. Her mother is so much amused that she gives her bread and a lot of jam will satisfy her. She comes into the parlor, where the parents are seated, and begins to eat and sit on the table, upsetting it and causing no end of trouble. She goes on until she is so fat that she cannot get up, and she is so fat that she is sitting on the chair onto the floor, but when she attempts to get goes through the bottom and they have great difficulty in extricating her. She is then taken out for a walk and while passing a store she gets her eye on a small rocking horse and frets till she gets it. After moving it, the mother and father of both parents is barely sufficient to drag it alone under the table. They come up, accustoming her at a bench in the park and sit beside them to rest, but when the baby sits in the center her terrible weight breaks the bench, scattering the occupants in all directions. She next gets a doll and toy balloon and is amusing herself when the father takes the balloon away from her and he is so small that he is carried up in the air and dangles around until rescued by his offspring, who carries him in her arms to safety. They finally get her home with the toys and are completely exhausted. Length, 524 feet.

**WALKS IN SOUDAN.**—These views of a very interesting part of the black continent are bound to be welcomed by all lovers of comfortable traveling who enjoy an interesting glimpse of the manners and customs of races so far apart from their own, who can never expect to go out there to see them for themselves. We are taken in close contact with typical scenes of native life in Soudan, such as a market place, with all its life and bustle. We see weavers making large mats for the purpose of lying or sitting on, also dealers in arms and golden ware, and a scene of a large number of other interesting and educational scenes. Length, 544 feet.

**LOVER'S LIL' LUCK.**—A dashing young woman who is bored to death by her old husband sends a note to her young admirer, inviting him to call, and when he receives the love letter he comes to her home post haste. The lady in question feigns modesty and faints upon being left in solitude to quiet her nerves. The husband, thinking she is very ill, goes out. As soon as he has left she is as bright and gay as a sunbeam and makes preparations to receive her lover.

Soon the beautiful young man is on the scene and is very cordially received by the hostess. He does not forget, on entering, to tip the maid, who promises to inform him of a number of things. The amorous young Romeo is soon making desperate love to the queen of his heart, when in rushes the mother of the woman, the lady of the house, and she warns them of the husband's return. The woman quickly hides her companion in a wardrobe and turns her back to him to wait for him. He, however, hears the excitement and accuses her of having some one secreted in the closet. She proclaims her innocence, and just as the old man is about to investigate, out walks her friend disguised as a woman and giving the old fellow a comical madge, departs for the street and liberty. The old man falls on his knees and begs forgiveness from his loved one for daring to suspect her.

We next see the young man hastening down the street in a very indignant manner, and answers to him a loud sports who tells him that his woman. The chase continues for some time and finally, to rid himself of him, he takes him into a baker's cart and pulls the lid down, thereby giving the old man the slip. Finally we see the baker start off with the cart, and as he passes the madquer's home, he jumps out and rushes in, and is to be back after such a tremendous experience. Length, 278 feet.

**MEPHISTO'S ATTEMPT.** (Lubin).—Mephisto recovers from his wife Juliet of about a week's recovery from two hours. While there he meets his affinity in a beautiful statue. He brings the marble to life and then starts out to have a fight. Twenty-four hours have passed and Mephisto still lies in the charms of his wife. Juliet is forced to wait about time and place until he is rudely awakened by Mrs. Mephisto, who comes to earth to see what keeps her beloved one away from her. She picks up the affinity game and takes her husband home with her. Length, 628 feet.

**ADVENTURES OF MR. TROUBLES.** (Lubin).—Dear Mr. Troubles, always trying to help everybody and forever getting himself into a mess. His wife

## W. Stephen Bush, Lecturer

3349 Market St., Phila., Pa.

**Lectures** on "Passion Play," "Macbeth," "Othello," "The Merchant of Venice," "Juliet," "Scarlet Letter," "Enoch Arden," "Ostler Joe," "Shamus O'Brien," Washington at Valley Forge, "The Blue and the Gray" and on all kindred subjects of dramatic, historic or classic character. If you wish to give your patrons something entirely new and attractive, if you wish to attract new business and get the best class of people to come to your place, if you want to increase your box office receipts send for free circular. It will surely interest you.

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Slightly used machines and films half price and less. It pays you to inquire.

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500 reels for rent or sale, very reasonable, write for list and terms.

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For Sale, 20 reels fine films. Little used. This is not a lot of worn out stuff, but is in fine condition, some only used once in first run service. Entire stock for sale. If you want any of them write quick.

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**CHEAP**  
Steel Frame  
Theatre Chairs  
ABSOLUTELY  
Non-BREAKABLE

Suitable for small theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.  
Second Hand Chairs  
Also Seating for Out-of-Door Shows.  
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STEEL FURNITURE CO., Grand Rapids, Mich.  
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**POWERS' CAMERAGRAPE**  
with film and accessories  
completely in hand.

All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.

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ESTABLISHED 1904

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clears house and he succeeds in snatching most of the furniture. In his honest desire to help her, the efforts are rewarded by being driven out in very quick order. He next runs the camera of a moving picture man; breaks up the store of a croaker; man; tries to help a painter; assists a corpulent wife; defends a wife against a pugilist; and, in a hand, with the usual result, is run over by an automobile; until at last, badly battered, he seeks the shelter of his own room. Length, 375 feet.

**KEED FOR RANSOM (Lohn).**—Several wild young men have been enjoying a jolly night. They have been chased away from several houses, insulting people and at length meet an old sport who falls asleep on a step. One of the crowd induces his companion to steal the man's watch. He being in a semi-conscious state goes so—and on regulating reasons wonders where he got it. Time passes when he marries a nice girl and they have a pretty baby. The crook who has been forgotten by him has grown desperate from want and learning his whereabouts induces him to agree to the kidnapping of his own child in order to get a ransom from his rich father-in-law, meanwhile holding the stolen watch incident over him. He is powerless and his wife becomes a maniac. After the father-in-law has placed the amount under a rock the thieves, having concealed themselves, make way with it. The wife, with the cunning of the basest felon, unseen to their retreat. She sells assistance, the police follow them to the river; then a desperate fight ensues on the water, when they are arrested. The wife's reason is restored upon regaining her child, and the old sport receives his watch good naurely. Length, 315 feet.

**STUDENT'S PRANK; or A Joke on His Parents (Lohn).**—Babe has been in high school for a year. He comes home to see his parents. Nobody saw him coming and so he decides to play a joke on his old folks. Putting on a blinder he enters the house. The mother sees him first and thinking he has come to see her, she tells him to go to bed. He gets hold of the father instead of the son and throws him out of the house. After many more scenes, the father and son (and daughter) are discovered. An extremely funny subject. Length, 305 feet.

**PHILADELPHIA, THE CRADLE OF LIBERTY (Lohn).**—Of all interesting cities of the United States Philadelphia is the most interesting and dearest to the heart of every true American. Our film depicts historical scenes beginning with: 1. Where the Declaration of Independence was signed. 2. Where George Washington was elected president. 3. Where the British were defeated. 4. The Betsy Ross house, where the American flag was made. 5. The grave of Benjamin Franklin. 6. Where the first Continental Congress assembled. 7. Where the first Supreme Court of the United States held its first session. 8. The traitor's home. 9. The United States mint, the largest in America. 9. Scenes from Fairmount Park. We intend to place on the market time to time interesting and historical American scenes and are sure the public will appreciate these films. Length, 305 feet.

Kleine-Optical Company Issues:

**FAITHFUL GOVERNNESS REWARDED (Urban-Police).**—The arena for the enactment of this drama is the luxuriously furnished drawing-room of a wealthy merchant. The wife and child are surrounded by every possible comfort and one could imagine both to be as happy as possible. The husband coming home late to bring with him a large sum of money. No significance would have been attached to this had not the sanctum of this home been invaded by this person. The confidence reposed in him is abused, as at a subsequent occasion when the husband returns unexpectedly he finds the wife deceiving the attentions of the other. Confronted with her guilt, the woman in hidden leave the premises, which she times religiously toward to her mother, the other man. The governess is retained continues her duties in caring for the child. In time of illness of the latter the governess waits upon the child and is increasing in her care other children. One day the father proposes marriage to the governess, and before he leaves his reply the former will relate to her the child. The father addresses himself to the little girl and requests her to choose a mother from two, which she times religiously toward to her mother, then looks back at her governess and rushes back to the latter. The mother, her group, and now the governess and the father of the girl look at each other and are soon locked in each other's embrace. The reward for the fidelity of the governess is inestimably great. Length, 517 feet.

**FEWLESS POET'S LUCK (Gaumont).**—A homeless and proverbially poor poet meets with good fortune. He is invited to a party, and he goes to life. The landlord calls for the rent, and as it is not forthcoming the poet is obliged to vacate the premises. Finding with him an amount of money, he sallies forth to realize what he can on his proposition. He is employed, and he is employed, and he is employed, where his persistence to realize on the adopted worthless property results in an alteration, during which the transient of the clock is broken. Now a fruitless search for a banker is

made. The coachman will not dismount his man until he receives his money. All attempts to escape are frustrated. Finally he is able to escape with the proceeds he is taken to the railroad. Here he meets a woman, who is the sister of the maker's coat, pays the coachman, and then is driven to a fashionable resort. The coachman receives a liberal fee and the coach. Length, 520 feet.

**COST OF HIS FATHER (Gaumont).**—Amusing are the efforts of a young man thrown upon his own resources for a livelihood. Accustomed to spending money, he is obliged to make his money a wealthy parent, the young fellow travels a pace that keeps the father in the water as to the extent of the next expenditure. Finally, after many serious aspects that the father is obliged to cast his son out of the house, he is obliged to do as much for his own good as for that of the parent. Under great lamentation the credit of the young fellow are evicted, and under protestation of the mother the son must strike out for himself. His first experience is as a cabman, next as a clerk at a soda fountain, then he purchases a vegetable cart, and finally is waster in a restaurant. Good action in every phase. Length, 521 feet.

**USEFULNESS AT AN END (Gaumont).**—A metropolitan subject in every respect. The photographic quality is excellent and dramatization perfect in every particular. An old man is discharged from his work because of his failing strength. Without money and without prospects he is obliged to beg the physical needs can be supplied only by charity. The old man begs, but as this is prohibited, his prospects for the future are indeed most dreary. Discomfited, the old man wanders into the woods where, some after, he is discovered by a policeman who saves the life of a policeman and causes the apprehension of a desperate criminal. Wandering back into town, the old gentleman unfortunately comes under suspicion of burglarizing the home of his former employer, and is consequently taken to him as the guilty one, when the grateful owner who was the recipient of the kindly act in the woods, appears for his proceedings. The country is scored and the guilty man run down with the property of his former employer. The old man is released, and a kindly disposed lady gives him employment as her gardener. Touching pathos throughout. Length, 450 feet.

**THE SALOON-KEEPER'S NIGHTMARE (Gaumont).**—The proprietor of a Summer garden is somewhat deflected owing to the lack of trade. He is known for his bad temper and his bad temper. Noticing the lack of tables and chairs, the Prince of the garden is obliged to go to the city to purchase them. He causes to appear as patrons a number of his associates, and then produces the malds in great numbers, and the proprietor is obliged to let his men to take the saloon-keeper and roll him into a well, through which he enters into the lower regions. After inflicting a number of terrible penalties, they place him in a barrel and roll it along until the barrel drops over a precipice. He goes down, down and down, and finally the barrel drops through the ceiling of his room, where his wife is anxiously awaiting him. Here he gets his medicine, but friends come to the rescue and all live in the general hilarity. Length, 450 feet.

**HELP FOR RANSOM (Raleigh & Roberts).**—Two daughters of a wealthy merchant, while driving through a forest, are attacked by a band of highwaymen. The merchant, who is a very rich man, is heart of an officer, is taken prisoner and held for ransom. At the home, everything is excitement and the father is obliged to grant the demand and produce the amount stipulated when the young officer returns to the city. The merchant and his bandits become. Other officers are quickly summoned, and with the lover as their leader they are on the trail of the highwaymen. The highwaymen to the rendezvous, reports the turn of affairs and taking the merchant's daughter, the merchant's little lad, who is left in the place and who has compassion upon the fair prisoner, observes with despatch to his mother and leads the prisoner to a precipice over which they cast the unfortunate man. The merchant's daughter is then rescued, and is freed by the fall and she is soon rescued by her lover from her precarious position. The little fellow is handsomely rewarded, and the merchant concludes with an enlarged view of the little fellow, beautifully photographed. Length, 700 feet.

**FOOT KNIGHT AND THE DUKE'S DAUGHTER (Gaumont).**—The story is excellently well rendered. The settings and costumes are those in which the Duke's daughter is seen. The Duke is in love with the beautiful daughter of a duke. His attentions are received with favor by the maiden, but the Duke's daughter is not content with his fortune at war. In due course of time another Duke presents himself, but is repulsed. Accertained that the Duke's daughter is not content with his fortune at war, and engages a wretch to procure a vision of the Duke's daughter. The Duke's daughter is the fidelity of her lover, she resigns herself and accepts the proposal of the new Duke; is married, and the Duke's daughter is seen in the company to the Virgin Mary in the sanctum of the cathedral.

dral, when her belated lover rushes in upon her. When the unfortunate might realize the deception practiced to find the loss it means to him, she is dead. Griefed and shocked, the newly wedded falls prostrate over the lifeless body of his lover and cries. It is thus they are found by the groom, deprived of his prize dishonorably acquired. The two lovers are buried together, many the tears shed at their untimely demise. The photographic quality and definition are perfect. Beautiful and appropriate tone. Length, 800 feet.

**THE EFFECTIVE HAIR GROWER (Lec.)**—This subject is an exceptional hit as a comedy and in being a storm of amusement. The young man approaching the state of manhood is distressed of raising a beard. The advertisement of a hair tonic comes to his notice and he is found by the groom, deprived of his prize dishonorably acquired. The two lovers are buried together, many the tears shed at their untimely demise. The photographic quality and definition are perfect. Beautiful and appropriate tone. Length, 800 feet.

**THE CAT'S REVENGE (Lec.)**—A cook sent out to purchase a rabbit from her market basket to gossip and a couple of boys exchange a live cat for the rabbit. Reaching home, the cook is surprised to note her loss, but unhesitatingly places the cat in the stew pan. The spirit of the cat, however, makes a return, and the cook is found before the cook in magnified form. The victim haunts the cook to such an extent that she flees from room to room, and is not overtaken by the household until she drops exhausted on the floor of the basement. Length, 267 feet.

**CLARINET SOLO (Gaumont.)**—On the stage of a clarionet the artist has made his appearance with considerable pomp. With great gusto he attempts to produce the harmonious sounds his expectant audience is craving for. After several unsuccessful attempts, he manages to produce a series of vibrations that have a decidedly unsatisfactory effect on the audience and results in a veritable storm of vegetables and poultry specialties for the performer. Without the least emotion the man bows himself from the stage. Length, 117 feet.

**MAGIC DIOLE (Gaumont.)**—A highly entertaining series of views, beautifully and completely depicting magical qualities of exceptional merit. The disc enlarges and opens up as huge boxes, from the depths of which there appear the handsome figures of ladies dressed in exquisite costumes. Will be certain to draw the rapt attention of the entire audience. Length, 187 feet.

**THREE SPORTSMEN AND A HAT (Clarendon.)**—This series of views combines comedy, tragedy and scenic in a very pleasing manner. The perspective and photographic quality are excellent. On a Saturday afternoon, as the clock strikes one, the officer force does not delay in getting away for the week-end holiday. One amateur sportsman shoulders his gun, but inadvertently retains his silk hat. On the street he meets two friends on the same mission. All efforts to dispose of the silk hat prove unavailing, as it always turns up and almost invariably at an inopportune time. A number of people are shot by the sportsman, being mistaken for game. Finally, the sportsman is disabled and time home. The sportsman from him a number of rabbits and return to the city at its attractions. Length, 87 feet.

**B. BROWN HAT & TIE LOOSE (Clarendon.)**—An excellent comedy, well rendered. A tie has dropped from the roof of Mr. Brown's building, and entering the loan of the order, the owner proceeds to repair the damage. The work finished, Mr. Brown climbs about on the roof, inspecting other ties, but the neighbor gets tired waiting and goes off with his ladder. When Brown reappears

at the edge of the roof he is horrified to find he cannot descend. He shouts loudly for assistance, and all that hour his rush off to being a ladder so that in a short time there are so many ladders that it is impossible to get any of them in position against the building. In his excitement, Brown drops down into the squirming mass of humanity and ladders. Length, 224 feet.

**THE DETERMINED LOVERS; or, Where There's a Will There's a Way (Vitaphone.)**—That love conquers all difficulties is most emphatically demonstrated in this picture. It opens with a library scene, an old man with a pony foot sitting on one of the shelves. The old man is the father of the daughter and her lover enter. The young man wants to marry the girl. The mother shakes her head; the old man violent in return. The lover tries to argue, but is sternly ordered away. He goes, leaving his sweetheart in tears, but resolves to have the girl at all hazards. The lovers meet in a suburban lane and are planning an elopement when the old man surprises them, drives the young man away and takes his daughter home. At night the persistent young man drives up to the house in a automobile. The girl, who is evidently aware of the scheme, runs out, jumps into the buggy, and the couple drive off. A justice of the peace, who has been let into the scheme, emerges from the bushes and starts the marriage ceremony, when an automobile comes along. The young man lifts him as his occupants, see the couple, divine the intention, alight and start the proceedings. The girl is taken home. The lover is again refused.

From a lane leading toward the young lady's home, she is seen lounging in a hammock. The lover appears, leading two horses. The girl is summoned; mounts a horse, and with the young man starts away. The guardian informs the father and he starts off after the fleeing pair. The couple grasp a justice of the peace, the young man lifts him on his horse and they ride on. The justice takes the persistent couple as they are riding at breakneck speed. The ring is passed to the girl and they are soon pronounced man and wife. The angry father rides up and is informed that they are married at last. He rages, then calms and gives his blessing. Length, 500 feet.

**THE BELFISH MAN (Vitaphone.)**—The story opens with the selfish man enjoying his after-dinner coffee and liquor. His hired servant lights a cigar for him and, in fact, is nothing more than a slave; but even in anticipating every move and waiting upon the master, the servant is rewarded with nothing but abuse and harsh treatment. Taking his hat and coat the man of the house leaves, and we find him in the street standing in front of a bakery. A decrepit old man, scantily clad and benumbed with the intense cold, appeals to him for alms. The request is refused and the poor old man is pushed roughly away. The rich man has a dream which causes him to forsake his selfish ways and be kind and gentle to his fellow-men. He calls to the servants, children and poor from the streets, and provides generously for them. The young lady who refused him because of his selfish character observes the change and accepts him as her future husband. Length, 407 feet.

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The Gentleman Burglar.....1000 ft.  
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One Woman's Dornier.....354 ft.  
The Basket Maker's Daugh-ter.....590 ft.  
Carnie Spectacle.....590 ft.  
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Dramatic Deed.....377 ft.  
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Baby Darling.  
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Mine.  
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Common Sense.

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A High Old Time in Dixie.  
We Can't Play With You.  
Monterey.  
Just a Night.  
I'm Jealous of You.  
Dear Old Iowa.

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Are You Sincere?  
Don't Worry.  
Summer-time.  
Everybody Loves Me But the One I  
Love.  
Some Day, Sweetheart, Some Day.  
It's Hard to Love Somebody Who's  
Loving Somebody Else.  
For the Last Time Call Me Sweet-  
heart.  
A Man, a Maid, a Moon, a Boat.

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Sweet Sixteen.  
Stop Making Faces at Me.  
Sweet Polly Partners.  
If They All Had a Heart Like You.  
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When Autumn Tints the Green  
Leaves Gold.  
When You Love Her and She  
Loves You.  
Don't Worry.  
BE WITT C. WHELAN.  
Honita.  
The Town Where I Was Born.  
Are You Sincere?  
There Was Never a Girl Like You.

### What Does It Mean?

Mary, My Heather Queen.  
Remember the Picture Begins Told.  
Mary Elaine.  
Love Days.  
Take Me to the Ball Game.  
Take Your Girl to the Ball Game.  
I'm Afraid to Go Home in the  
Dark.  
SCOTT & VAN ALLEN.  
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Somebody I Know and You Know,  
Too.  
When the Nightingale is Nesting,  
Sweet Love.  
By the Old Oak Buckle, Louise.  
It Might Have Been.  
Girl from the Golden West.  
The Corn is Waving, Annie.  
Two Little Baby Shoes.

### VAN ALLEN CO.

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I Miss You Like the Roses Mine  
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When It's Moonlight, Mary Dar-  
ling, "Neath the Old Grape Arbor  
Shade."

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mits to the Sun.  
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Mother's Come Jump the Broom.  
Among the Violets of New England.  
Anchored.  
Love the Old Sweet Song.  
I'm Longing for My Old Green  
Mountain Home.  
Lemon.  
On Bunker Hill, Where Warren  
Fell.  
The Holy City.  
The Little Old Red School-house  
On the Hill.  
There Stands a Flag, Let Them  
Touch It If They Dare.

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Don't Ever Leave Me, Dollie.  
A Little Bit of Sweet Oats.  
True Heart.  
Roses Bring Dreams of You.  
Hoot! Hoot! Ain't You Coming Out  
To-night?  
Just Someone.  
Santiago Flynn.  
When You Were a Pinafore.  
In Monkey Land.  
Dear Old East Side.  
Won't You Be My Baby Boy?  
Dear Old Comrade.  
Over the Hills and Far Away.  
You're just a little bit of sugar cane.

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Will You Always Call Me Honey?  
I Wish I Had a Girl.  
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She's My Girl.  
I'd Like to Call on You.  
Base Ball.

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